

# THE MUSICAL TIMES

And Singing-Class Circular,

Published on the 1st of every Month.

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JUNE 1, 1869.

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## THE MUSICAL TIMES,

2nd Singing Class Circular.

JUNE\*1, 1869.

## THE STORY OF MOZART'S REQUIEM.

By WILLIAM POLE, F.R.S., Mus. Doc., Oxon.

(Continued from p. 74.)

A year or two later, another account of this transaction with the great Unknown was given, in the widow's name, as follows:—

"When Breitkopf and Härtel wished to publish the Requiem, they asked the widow for her copy;—they had already several copies;—the work was known, and they wished to publish it according to the best authority. It would have been printed in any case; and the widow necessarily wished, for the honour of her husband, it should be printed according to the best copy. The work was about ten years old. She gave them her copy. In the meantime, the unknown owner of the Requiem, Count Wallsegg (at that time at his country residence at Stuppach, in Lower Austria), announced himself by his advocate, Sortsch, in Vienna, complained loudly, and offered to content himself by taking, in compensation, several transcripts of pieces of music; which were, accordingly, given to him."

It further came out, that this negotiation had been mentioned to Breitkopf and Härtel at the time it occurred; and as it had an important bearing on an investigation that took place many years afterwards, the accumulation of testimony regarding it became of much value.

But to return to Stadler's statement. It would be a natural enquiry what had become of Mozart's original manuscripts, which, according to Stadler's account, Süßmayer had used in making out the finished score? This point Stadler did not fully clear up. He merely said that the latter parts, namely, the *Lacrymosa* and *Domine*, were still preserved as Mozart wrote them; but as to the former portions, the *Requiem*, with the *Kyrie* and the *Dies Iræ*, he did not know where they were, or even if they were still in existence, although he had reason for suspicions on the subject.

After his most important statement of external facts, Stadler went on to discuss Weber's æsthetic objections to the composition. In regard to the "*Gurgleien*" in the *Kyrie*, he referred to the constant use of such passages in Handel's Oratorios; and, moreover, pointed out that the principal subject of the Requiem was taken by Mozart avowedly from Handel's Funeral Anthem for Queen Caroline, 1737, in the same manner as he had used the Gregorian "*Tonus Peregrinus*" in a subsequent part of the movement,\* but that both had been developed in Mozart's own peculiar way. With regard to the *Quam olim* he remarked, with authority, that it was the custom of all composers in the Catholic Church to set these words to a fugue. The other points raised were all answered by the Abbé; but being chiefly matters of taste, we need not follow them.

Stadler expressed his regret that so eminent an authority as Weber should have taken such an unthankful course; and called attention to the universal admiration which all eminent musicians had bestowed on the Requiem. He concluded with the words, from Cicero,—

"Commenta delet dies, naturæ judicia confirmat."

In the same number of the *Cecilia* which contained the collection of replies received, Weber pub-

\* Bar 21. The subjects of the *Kyrie* fugue are nearly the same as in the Chorus, "Hallelujah, we will rejoice," in Handel's *Joseph*. The chief one also resembles "And with his stripes," in the *Messiah*.

lished comments upon them, and also upon Stadler's pamphlet. This latter he took in a very bad spirit; for, seizing on an unfortunate passage in which Stadler had spoken somewhat disparagingly of his own Requiem, and of his proposed reforms of the text, he made a fierce onslaught on the Abbé, for what he called a personal attack, and an attempt to stir up animosity against him for doing only what he considered his duty. He now, however, changed his line of argument; for, as the testimony of Stadler to the facts connected with the origin of the Requiem was so explicit, he invented another collateral hypothesis to justify his former opinions. Mozart, he said, must have known that the composition was intended for a particular purpose, it being understood that it should not appear under his name. And he argued that, under such circumstances, Mozart, to whom it was a necessity to earn money, would consent to give out music which, though amply good enough for the purpose in view, he would never have published as his own composition. Weber took advantage of Stadler's discovery that some of the themes of the Requiem were taken from Handel, and turned it to his own favour by arguing that, in all probability, Mozart had used for the purpose some of his early studies or exercises in composition. With regard to the purpose for which the composition had been ordered, he insinuated that this, though a mystery to the public in general, was well known to many persons in Vienna, Stadler included, and that "as soon as two eyes were closed," a ludicrous story would be revealed. In this latter hint, Weber alluded to information that had been communicated to him by a certain Herr Kriechen, an advocate at Pesth, who knew the Count Wallsegg, and was well acquainted with all the circumstances connected with the commission given to Mozart for the Requiem. He felt bound, however, to object to the publication of many of the facts, and, therefore, Weber only gave extracts from his letters.

Stadler wrote an answer to Weber, which was published in 1827. We may pass over all its contents except one new fact, which is important to the history. The interest excited by the discussion had happily been the means of discovering and collecting several parts of Mozart's original unfinished manuscripts, which had been mentioned in the Abbé's previous publication, but without any clear statement as to where they were. He now says:—

"I have been at length fortunate enough, during last Lent, to get possession of Mozart's score of the whole *Dies Iræ*, as far as the *Lacrymosa*, from a friend. The Requiem and *Kyrie*, which I copied for myself from the original score, consisted of five sheets, each leaf numbered by Mozart separately, from 1 to 10 inclusive. The MS. of the *Dies Iræ*, now in my hands, consists of eleven sheets, numbered 11 to 32. The *Lacrymosa* begins at No. 33. The *Domine*, *Quam olim*, *Hostias*, and *Quam olim da capo*, are numbered from 34 to 45, and are in the hands of the Hofkapellmeister, Joseph Eybler."

He then goes on to describe their contents, and afterwards adds:—

"As soon as I obtained this *Dies Iræ*, I showed it to persons thoroughly acquainted with Mozart's handwriting, who recognized it at the first glance, and admired Mozart's precision in the development, the figuring, &c., rejoiced heartily over the discovery, and bore testimony that all relating to it which I had asserted in my 'Defence,' was exactly true. These persons were Beethoven, Eybler, Günsbacher, Von Mosel, Kiesewetter, Doppelhof-Dier, Smezcall, Streicher, Treitschke, Gyrowetz, Haslinger, Carl and Joseph Czerny, Leidesdorf, Kandler, Sechter, Assmayr, and, among others, Mozart's son, Wolfgang Amadeus, now here."

Weber noticed this second statement in the *Cecilia*, No. 22, but his article contains nothing worth recording.

We now come to another very important series of revelations brought about by this discussion, namely,



those of Herr André, the music-publisher of Offenbach, who had paid a visit to the widow, at Vienna, in 1799, and had purchased from her, for 1000 ducats, nearly the whole of the manuscripts remaining in her hands. We have mentioned his announcement, early in 1826, of his intention to publish a new edition of the score, distinguishing which was Mozart's and which Süssmayer's part in the work. This edition appeared early in 1827; and, in a long Preface, dated December 31, 1826, André stated very fully what he knew of the history, and which may be summed up as follows:—

In November, 1800, being desirous of publishing a pianoforte arrangement of the Requiem, as accurate as possible, he had applied to the widow to ask if she could let him have Mozart's original MS. for that purpose. He received, in reply, a letter, dated Vienna, Nov. 26, 1800, which, as it is the most explicit information that ever came from that most important of all sources, deserves translation entire. It runs as follows:—

"It is impossible either for you or me to obtain the original score of the Requiem. Doctor Advocate Sortschen, who resides here, has sent it back to the anonymous owner, and only in his house have I been allowed, through Stadler, to examine it, and to compare it with my copy of Breitkopf's edition. From this it follows, not only that this copy has become more correct than Breitkopf's edition, but the improvements introduced by a master hand cause it to be even more correct than the original. I will let you have this copy for—[the sum is omitted by André] and you will then be able to announce with truth, that your pianoforte edition has been prepared according to a copy that has been compared with, and most carefully corrected from, the (true) Original. I have said above that my copy is better than the original. You know (between ourselves) that the whole is not Mozart's, especially many of the middle parts (*Mittelstimmen*, referring not to divisions of the work, but lines of the score), and you will, therefore, not discredit yourself by the mistakes which exist in the original in his name. But I will do yet more for you. I will let you have the *Dies Irae*, *Tuba mirum*, *Res tremende*, *Recordare*, *Confutatis*, and *Sanctus*, and I confide to you the following secret. The unknown has the original of all that precedes the *Dies Irae*. From thence Mozart had composed only the *Dies Irae*, *Tuba mirum*, *Res tremende*, *Recordare*, and *Confutatis* in all the principal parts (*Hauptstimmen*), and in the middle parts (*Mittelstimmen*) little or nothing; these were composed (*gemacht*) by another person, who, in order that two different handwritings might not appear together, also copied Mozart's work. Thus you now know definitely all that Mozart did to the Requiem; I have said it above, and all further is mere repetition. The *Sanctus*, which I shall give you, is in the original handwriting of the person who has composed this with the rest. Hence it arises that the middle '*Stimmen*' of these pieces, which I shall let you have, are different from those in Breitkopf's edition. They stand in the latter the same (with the exception of trifling improvements) as in the original belonging to the unknown. The completer of the work must have written them twice over; and, if you think fit, you may choose between them. The *Sanctus* is entirely by the completer; but in the other numbers only those parts which are encircled with pencil marks. Thus you may also assert with truth, that your pianoforte copy is prepared, in six of the numbers (there are in all twelve), directly from the original copy.

"The following are what you will receive:—

"1. *Capriccio*, which is to be returned to me.

"2. The corrected and compared copy of the Requiem.

"3. The original manuscript of the six above-mentioned numbers of the Requiem, which is to be returned to me.

(Signed) "C. MOZART."

The negotiation being arranged, on the 26th Jan., 1801, Madame Mozart sent him these documents, describing now the latter as "Several parts of the Requiem in the original, from page 11 to page 32." André then goes on to describe the two Requiem documents he had received. The first was a printed copy of Breitkopf and Hirtel's score, which Stadler, as related by himself, had compared with Count Wallsegg's manuscript, and in which Mozart's and Süssmayer's portions had been marked in pencil with an M and an S respectively; the figured bass, which was entirely wanting in the printed copy, having also been added in like manner. On the back of the

covering title Nissen had written, "Hostias, Sanctus, Benedictus, Agnus Dei, as far as the repeat, by S." The second was an original incomplete manuscript score, of the numbers named, in Mozart's handwriting. André states that he compared this, at the time, with Stadler's indications in the printed copy, but expresses his regret that he returned it without keeping a facsimile.

He proceeded to publish the pianoforte score, but did not consider himself at liberty, at the time, to make any public use of the information confidentially given him as to the authorship of the work. When, in 1825, Weber's article raised the question, André still felt hesitation in communicating the facts; and, therefore, in his letter to Weber, he had declined to offer any explanation. Soon after this, however, he received a letter from the widow (then Madame Nissen), in which she herself requested him to settle the disputed question by the publication of the copy he had received from her twenty-five years before. The letter is as follows:—

"Salzburg, 1 Jan., 1826.

"If I were in your place, dear Herr André, I would, I think, partly settle (*zum Theil schlichten*) the question which has been raised respecting the Requiem. I would print the work with two different kinds of type, one for Mozart's, the other for Süssmayer's handwriting. Then can no one doubt that that portion, which is given according to his manuscript, is really his [sic].

(Signed) "C. NISSEN,

"p. procura Nissen."

In addition to this, André received a long letter from Nissen himself, 16th March, 1826. It is written in a profound and grandiloquent style; but it is useless to attempt the difficult task of translating it, as we fail to gather from it any rational meaning. So probably did André; and the presumption is, it was not intended to be understood. Its author was a diplomatist by profession, and evidently knew well how to use language for the purpose of concealing his thoughts. As far as can be guessed it seems, while it exalts the merits of the printed copy sold to André, to be principally intended to depreciate some other "Original," which is said to have been subject to accidents of all sorts, and to have been in many hands; but it is impossible now to discover what copy this refers to.

André agreed to publish the score as Madame Mozart suggested; but before doing so, he took the precaution of sending his son to the Abbé Stadler to see the manuscripts which were in his possession, and to compare them, in the most careful way, with the copies received from the widow. The score was then published, and professed to be an accurate reprint of the copy corrected by Stadler, in 1799, from the Count Wallsegg's original, the parts attributed to Mozart and Süssmayer respectively being distinguished by the letters M and S appended to them.\*

André's preface also contained an important communication referring to Count Wallsegg. It was from a certain Herr Zawrzel, who had entered the service of the Count in 1790. He relates that, after the death of the Countess, the Count produced a Requiem for her, which he gave out as his own composition. Zawrzel saw it in the Count's writing-cabinet, and particularly noticed the Basset Horns. When he came to know of the mysterious commission to Mozart, he was convinced this was the same

\* Sic in original.

† This expression confirms Rochlitz's statement that the widow gave the public to understand that Mozart had himself finished the Requiem.

\* The publication is still on sale; and subsequent discoveries have justified the correctness of the distinction it gives between Mozart's and Süssmayer's work, although André had some doubts of this at the time.



Requiem; and that the Count's reason for secrecy was that he might pass Mozart's composition off as his own.

André, like everybody else, thought it his duty to aid the discussion then going on by some speculations of his own. His idea was that Mozart, in writing the Requiem, had made use of some sketches of an unfinished work of the same kind, which he had begun before 1784, and he pretended to point out the places where this earlier work could be recognized.

Weber noticed André's edition in No. 23 of the *Cecilia*, 1827, and reprinted his preface entire. He admitted its confirmation of the testimony of Stadler and Süssmayer, but called attention to the passages in Madame Mozart's and Nissen's letters, throwing doubt on some of the copies. But what principally interested him was the information communicated by Zawrzel, as to the intention of Count Wallsegg to pass Mozart's Requiem off as his own composition. This fact had been communicated to him by Kriichten some time before, but under the seal of secrecy; and was, in fact, the "ludicrous story" he alluded to when he published Kriichten's abridged letters. The divulging of the fact from another quarter relieved him from his obligation, and he now printed the letters in full.

Kriichten knew the Count Wallsegg, as well as the messenger, named Leutgeb, whom he had sent to Mozart to order the Requiem, and he was perfectly acquainted with the circumstances under which the commission was given. The Count, though he knew little of music, had a sort of mania for appearing as a musical composer, and his Countess having died shortly before, he took the curious step of ordering anonymously a Requiem from Mozart, with the intention of having it performed under his own name as composer. This was done; the Requiem having been entirely transcribed by the Count, and the rehearsals having taken place in the house of Herr Kriichten's uncle, whose eldest daughter sang the soprano. The particulars of the whole transaction are given in full detail; and it is added that, on a former occasion, the Count had performed a Symphony in his own name, but which a member of the band had recognized as Mozart's composition. Weber was overjoyed at this discovery; he took it for granted that Mozart, in writing the Requiem, knew the object for which it was intended, and he concluded that, although he gave the Count enough, and more than enough, for his money, he did not write it with any care for his own reputation, or any view to its publication under his own name.

In No. 29 of the *Cecilia* (Feb. 1828), Weber complained of the bitter and unfair personal attacks made on him in consequence of his article; and especially commented on a further provocation by Stadler, which, as it introduced the name of a great man into the dispute, is worth recording. It seems that Stadler sent a copy of his *brochure* to Beethoven. Weber had, some years before, sharply criticised the *Schlacht von Vittoria*, and Beethoven, who, no doubt, had this still rankling in his mind, answered in a letter, of which the following is a translation:—

"6 Feb., 1826.

"Honoured and esteemed Sir.—You have, indeed, done well to justify Mozart's *manes*, by your truly exemplary and searching treatise, for which both lay and profane, together with all who are musical, or may be so accounted, must thank you. To bring such a subject on the *tepit*, as Herr Weber has done, involves either nothing or a great deal. When it is considered that such a man has written a book on the theory of music, and yet attributes to Mozart such a passage as this [quoting Weber's suggested amend-

ment of a passage in the Kyrie faguel], and when we add to this such specimens of Weber's own manufacture as these [quoting passages of Weber's own setting of the Requiem], we are reminded, by Weber's astounding knowledge of harmony and melody, of the departed celebrities, Sterkel, [an illegible name] Kalkbrenner, André, the father (not the other one,\* quite unlike him), &c. *Requiescant in pace*. I especially thank you again, my revered friend, for the pleasure your communication has given me. I have always reckoned myself among those who most honour Mozart, and shall do so to my latest breath.

"Honoured Sir, give me your blessing soon.

"With great respect,

"BEETHOVEN."

Stadler concealed this letter till after Beethoven's death (March, 1827), when he gave it to a certain Herr Schlosser, who straightway published it, in facsimile, in a short Biography of Beethoven (Prague, 1828). Weber copied the facsimile in the *Cecilia*, and answered some of Beethoven's remarks; but directed an angry reproof to Stadler.

An admirable *resumé* of the state of the controversy at this time, was written at the end of 1828, by Herr C. L. P. Sievers, one of the chief contributors to the *Cecilia*. It was published in a pamphlet, entitled, "Mozart und Süssmayer," Mainz, 1829. The writer analysed carefully all the statements on record up to that date, and shewed clearly what a mass of difficulties and doubts they involved. It is unnecessary to go into these, as subsequent discoveries have cleared up much that was then obscure; but it is essential to notice the inference from them as to the extremely unsatisfactory state of the discussion at that time.

But now came an event in the history which promised to be of greater importance and interest than any that had occurred since Mozart's death. It will have been observed that, during all the discussions raised by Weber, which had not only agitated the entire musical world for years, but which affected seriously the fame of Mozart and the character of those belonging to him, the person of all others most competent to clear up the matter, namely, Madame Mozart, had remained obstinately silent. Except by the communications to André, we do not hear of her in any way. Nissen had died in 1826; but the widow was still living, surrounded by friends, in Salzburg, and it is impossible either she or they could have been ignorant of discussions which affected her so nearly. In 1828, however, the musical journals announced a new Biography of Mozart, compiled by Nissen and edited by his widow; and, of course, everybody believed that the revelations withheld for a third of a century would now take place; and, indeed, the appearance of the work at this peculiar time, naturally led to the conclusion that they had only been kept back so long with the object of clearing them up the more explicitly and conclusively in this way. Oulibicheff (whose admirable book on Mozart and his works we shall have occasion to notice hereafter) gives an amusing account of how his own expectations were raised; the satisfaction with which he noticed the large size of the book when it was brought to him; and the eagerness with which, neglecting food and sleep, he devoured its contents, reading through the thousand pages twice over to convince himself that he was not in a dream! For, wonderful to relate, in all the thousand pages, from beginning to end, he could not find a phrase, a word, or a syllable, referring to the controversy in any way! Neither Weber, nor his journal, nor any point raised by the discussion was

\* This expression involves a curious pun on André's name, which it is impossible to render into English. The expression is "(Vater) André (nicht der gar andere)."

even named or alluded to! This, incredible as it would seem, is quite true; but there is something more incredible still. The statements in Nissen's book concerning the Requiem, are confined to the simple facts of the several appearances of the stranger, and the impression they had made upon Mozart, amplified with a very particular account of what deference he always paid to his wife's advice and opinion. But to this is appended the following astounding paragraph:—

"Immediately after Mozart's death, the mysterious messenger announced himself again, demanded the work, unfinished as it was, and received it. From that moment the widow never saw him again, nor could she obtain the least intelligence, either of the Requiem, or of the unknown individual who had ordered it. Every reader will easily imagine that great endeavours were made to discover the enigmatical messenger, but all search was fruitless."

After all the revelations that had been made, and after the full account published of the widow's own personal dealings with Wallsegg's representative, nearly thirty years before, the insertion of this paragraph does indeed seem past comprehension. The only way of explaining it is by the hypothesis that it was written by Nissen before the appearance of Weber's article, and was, by some strange neglect of those who edited the work after his death, allowed to pass. And it adds not a little to the strangeness of the thing, that in the Appendix to the very book in which this appears, published along with it, there is contained the note which we have translated on page 103, not only giving Count Wallsegg's name, but also mentioning the dispute his advocate had raised about the copyright of the Requiem. But even in this Appendix, not the slightest attempt is made to explain the previous statement, nor is the least information afforded on any other point connected with it, if we except a sort of critical review which is quite unworthy of attention.

Two notices, not by Weber, of this work, appeared in Nos. 40 and 44 of the *Cecilia* (1829 and 1830), but in neither of these is much said about the treatment of the subject of the Requiem.

The publication of this biography appears to have checked, if it did not end, the controversy; indeed, after such a formidable rebuff from those who knew most about it, those who knew less would probably feel little inclined to pursue the subject. Weber, however, found his account in all this confusion. Probably if Stadler's testimony had stood alone, it would have been more convincing; but it was still obscure, and it formed only one item in a great variety of testimony. The few instances we have given represent only a minute part of the mass of communications which Weber's article called forth. These were of the most heterogeneous kind; containing contradictions, discrepancies, absurdities, guesses, misapprehensions, perversions, false indications, and arbitrary hypotheses, in endless confusion. Some spoke with imperfect knowledge of the facts;—some with imperfect recollection of what had occurred;—some held back what they knew, or gave only partial accounts, out of consideration for others;—some represented as facts what were only their own surmises;—and to all this the publication of the widow formed an apt climax. Weber was acute enough to turn everything to his own advantage that he possibly could. He borrowed from Stadler the fact of Mozart having used Handel's *motivi*; he pointed out the discrepancies between Siissmayer's account, and those of the widow, of Zawrzel, and others; and he succeeded in throwing the whole thing into a state of confusion and cross-purpose which, by

showing the doubt and uncertainty that prevailed over the whole history, greatly strengthened his position.

Soon after Nissen's book appeared, we hear again, in a more satisfactory way than before, of some documents of the greatest importance. Among all the conflicting statements that had been made, one of the clearest and best established was, that Mozart had written manuscripts of various parts of the work, which were left unfinished, though they contained, as far as they extended, all the essential points of the composition. These were called by the Germans the *Urschriften*, or first originals. They had been mentioned by Siissmayer in his letter;—had been at a very early date in the Abbé Stadler's hands, and copied by him; and some of them had been lent by the widow to André in 1801. Stadler, in his first essay, had obscurely hinted at their existence; but in his second pamphlet, he had distinctly stated that certain of them had come into his hands, while certain others were in the possession of Herr Eybler. Stadler possessed the *Urschrift* of the whole of the *Dies Iræ*, with the exception of the last movement, the *Lacrymosa*; and the Hofkapellmeister Eybler possessed what was done of the *Lacrymosa*, together with the *Domine Jesu* and *Hostias*. The *Kyrie* still was missing; and there was no evidence of anything beyond the *Hostias* having been written by Mozart in this form.

In 1829, Herr André, seeing their importance to the elucidation of the facts connected with the Requiem, conceived the admirable idea of publishing an accurate transcript of these documents. Stadler had, in 1828, given him copies of his MSS., including also copies of those belonging to Eybler, and had consented gladly to the proposition for their publication. The work appeared in May, 1829, with a preface by André, explaining the circumstances of its origin. It is entitled, "Partitur des Dies Iræ, Tuba mirum, Hostias, von Mozart's Requiem, so wie solches Mozart eigenhändig geschrieben, und Abbé Stadler copirt hat." It contains exact transcripts of Mozart's original writing, page for page, line for line, and note for note, without any addition or alteration, all the blanks, even to the superfluous blank pages of music paper, being inserted precisely as left by him. It is an exceedingly interesting contribution to the history of the composition, and, as the authenticity of the manuscripts was unquestioned, it set the composer's actual work in a clearer light than any description could possibly do.

But it was thoroughly in keeping with the strange character of almost every event connected with this story, that André, who generally acted with good judgment, here seemed to take leave of his senses, by a proceeding of the most incomprehensible character. The first movement, the *Requiem* and *Kyrie*, not being among the manuscripts he copied, he took a fancy to supply its place with an invention of his own. He set himself to imagine how Mozart, following the plan of the other movements, might have sketched this out, and he gravely published this fancy sketch along with the others! Subsequent discoveries shewed all this to be entirely wrong.

Notices of André's work (not by Weber) appeared in No. 55 of the *Cecilia* (Autumn of 1832), and it was remarked that they confirmed Weber's judgment that the work was imperfect, and not entirely Mozart's, and his suspicion that the sketches left were not intended by him for publication, as he had

purposed going more carefully through them on the completion of the work. The reviewer says that the part Siissmayer had in the latter portions will never be known till the last day; but that *then*, so soon as the bustle of the Resurrection is over, Siissmayer will be strictly cross-examined as to his part in the matter; and his great master will also be interrogated whether *this* is, indeed, the Requiem he intended to give to the world. *Then*, the reviewer adds, will Mozart and Weber meet and shake hands over some celestial *Liedertafel*, and the immortal composer will mark his disapprobation of the unworthy attacks his critical friend has suffered in his cause!

Stadler died in November, 1834, and bequeathed his portion of the precious manuscripts to the Imperial Library, at Vienna; and, some years afterwards, Eybler completed the gift by presenting his portions also to the same institution, thus putting the public in possession of the whole of the *Urschriften*, except that of the first movement, the *Requiem* and *Kyrie*, which Mozart was known (on the evidence of Stadler) to have entirely completed, but of which no trace could be found.

(To be continued).

#### RECOLLECTIONS OF MENDELSSOHN.\*

In the letters of Mendelssohn, especially those written to the members of his own family, we cannot but feel that, however he may be overflowing with boyish glee or artistic enthusiasm, a certain reservation in the expression of his feelings has been invariably exercised, from a consciousness, no doubt, that these welcome chapters from the book of his youthful life would be eagerly read by others than those to whom they were addressed. The lately published *Reminiscences of Madame Polko*, too, full as they are of many interesting details, are written with childlike adoration for the genius of a man with whom she was originally brought into contact in his artistic capacity, and of whose character she was, of course, only able to judge by the manner in which it was exhibited in his daily intercourse with the world. To Herr Eduard Devrient, therefore, was left the pleasurable task of showing us the free and unfettered nature of Mendelssohn, as it was gradually developed in the close companionship of one to whom he clung with that yearning for sympathy without which his life was a dreary blank. The two artists were indeed friends—boys and men together; and it is one of the chief recommendations of Herr Devrient's book that, with all his admiration for the genius and loving nature of Mendelssohn, he never hides, either from himself or his readers, those frequent instances of an irascible temperament which tended partially to cloud his otherwise sunny career, and eventually, no doubt, to hasten his death. Mendelssohn was only about thirteen years of age when Herr Devrient first noticed him "playing at marbles or touchwood, with other boys, before the door of his grandmother's house on the new Promenade." The extraordinary talents of the boy had already been talked of in musical circles; and at the Mendelssohns' house, where the youthful composer's operatic works were constantly tried, Theresa, Herr Devrient's betrothed, was introduced as soprano, and eventually Devrient himself as bass.

At these meetings, our author writes, "the singers sat round the large dining-table; and, close to the grand piano, raised on a high cushion, sat Felix, grave and unembarrassed, leading and directing us with an ardour, as if it had been a game he was playing with his comrades." The general impression appeared to be that at this time his sister Fanny was somewhat superior to him as a pianist; and there can be no question that Mendelssohn himself had the highest opinion of her talent. As soon, however, as his artistic powers became ripened by close and well-directed study, scarcely any player could be found to compete with him; and it is related that at a musical Society, where he had been requested by the director, Schelble, to extemporize, he took his subjects from the motets of Bach, which had just been sung, and "fairly amazed all hearers by his wealth of invention, his complete command of counterpoint, as well as by his astounding execution and sustained energy." The character of Mendelssohn, sketched when he was in his twentieth year, is no doubt a thoroughly true one; and we cannot but agree with Herr Devrient that much of the excitability he then displayed was owing to his having been forced, when a child, into the habit of constantly exercising his mental powers to an extent which made him eventually look upon healthy relaxation almost as a crime. "His brain," we are told, "had from childhood been taxed excessively, by the university course, study of modern languages, drawing, and much else, and to these were added the study of music in its profoundest sense." His sensitiveness often led him to distrust his most intimate acquaintances; for where he placed his friendship it pained him to believe that his affection was not returned in an equal degree; and he was, therefore, morbidly observant of any action or remark which might indicate a desire to slight or affront him. His kindness and benevolence, even to dumb animals, were known to all with whom he was constantly associated. "I recollect him," says Herr Devrient, "when a boy of thirteen, ardently pleading for the life and liberty of a small fish, which had been given to his brother Paul, who wished to have it fried for himself. Felix, in anger, said, 'If you were anything of a boy, you would put it back in the water directly.' Although the mother took the part of her nestling, the father decided the point with, 'Paul, put the fish back into the water. You are no fisher, and are not entitled to his life; for pleasure or for daintiness' sake, we are not to take the life of any creature.' Felix joyfully seized the little fellow's hand, ran with him to a pond, and threw in the struggling fish. I have often since thought of that fish when I have seen Felix take the part of those who were in trouble." An additional proof of his generous nature may be found in the following extract of a letter written to Devrient, in which he urges him to sing for the benefit of a struggling organist: "It is a question," he writes, "whether I have so much influence with you, but I think I have; and as the organist is an ugly fellow, who manages to get most fearfully trodden upon by reason of his being so ugly and so contented, one is bound to do the contrary, and help him along." This consideration for others was also invariably shown in his criticism both upon the works and the performances of his brother artists; and although his thoroughly trained mind revolted instinctively against any obvious defects, he always commenced by commending every point for which a good word could possibly be said. We dwell with pleasure on these characteristic proofs

\* *My Recollections of Felix Mendelssohn Bartholdy, and his letters to me.* By Eduard Devrient. Translated from the German by Natalia Macfarren. (Bentley).



of the gentle nature of one of the greatest poets of modern time; for it is a faith with us that the earnest pursuit of art enlarges the sympathy with artists, and that the most merciless critics are those who require no mercy for themselves.

When Mendelssohn first made a sensation in London, he was constantly invited to the parties of the upper classes, where, performing without remuneration, he of course belonged to the company. He was quite indignant, however, at the manner in which the paid artists were isolated from the guests; "nor could he forget having seen Malibran sit in a remote corner of the drawing-room, shut out and looking miserable." This fact having been so repeatedly denied—and only very lately by Mr. Ella in his volume of musical sketches—it is well to place this opinion upon record, especially when we know that it has been quite as emphatically expressed by Spohr and other eminent foreign artists who have visited this country.

During his visit to London, Mendelssohn was unfortunately thrown from a cab; and, having seriously hurt his knee, he was confined for some time to the house, where, with the assistance of his intimate friend, Klingeman, with whom he planned the *libretto* during their Scottish tour, he composed the Operetta known here as *Son and Stranger*, which he wished to have performed at the silver wedding of his parents. In a letter to his friend Devrient, for whom he had written the part of the roaming pedlar, after telling him of this composition, he winds up with a few observations not very complimentary to German musicians, but amusingly illustrative of his impression of artistic England. "Devrient," he writes, "when I think of the musicians of Berlin, I overflow with gall and wormwood; they are miserable shams, with their sentimentality and devotion to art. I have no intention to sing the praises of English musicians, but when they eat an apple-pie, at all events they do not talk about the abstract nature of a pie, and of the affinities of its constituent crust and apple, but they heartily eat it down." It may be an open question whether we now eat our apple-pie as quietly as we used to do—whether we are not somewhat too apt to discourse upon the history of pie-crust, and of the peculiar characteristics of the apple, as distinguished from other fruits used for baking—and Mendelssohn's photograph of 1829 may, therefore, some day be looked at with interest to remind us of what we were.

When we consider the trifling, and even absurd, subjects of many of the *libretti* which have been supplied to eminent composers, and upon which they have employed their most brilliant talents, it seems strange that, anxious as Mendelssohn was to compose an opera, no *libretto* could be furnished to him with which he was perfectly satisfied. But his sensitive nature in this, as in other matters, made him reject subjects which an equal genius might perhaps have accepted. "Ever since I began to compose," he writes, in a letter to Devrient, "I have remained true to my starting principle: not to write a page because no matter what public, or what pretty girl, wanted it to be thus or thus; but to write solely as I myself thought best, and as it gave me pleasure. I will not depart from this principle in writing an opera; and this makes it so very hard, since most people, as well as most poets, look upon an opera merely as a thing to be popular." *Lorely* was at length fixed upon; but the *libretto* was by no means

what he desired; and it was only in his earnest desire to keep faith with Jenny Lind that he sketched out the fragments with which the public has now become familiar.

Much as we should like to quote from and comment upon the volume before us to a greater extent, our limited space warns us to refrain. We have little doubt that few of our readers will deny themselves the pleasure of lingering over Herr Devrient's charming reminiscences, as we have ourselves done; for it is by such books as these that we learn how truly and conscientiously a real artist works out the mission with which he has been entrusted. That men so specially gifted are, as a rule, too early snatched away from a world which they have done so much to refine and spiritualize may some day be accepted as a reason why they should be lovingly treated whilst amongst us, and carefully prevented from encountering those cares and struggles which are so thoroughly antagonistic to all intellectual progress.

In conclusion, we must offer a word of congratulation to the translator for the admirable manner in which she has performed her task. Not only has the original been rendered into English with remarkable fidelity, but it bears unmistakable proof that it has been translated by one deeply sympathetic with the work she has undertaken.

H. C. L.

#### ROYAL ITALIAN OPERA.

ALTHOUGH a brilliant season has now set in at this establishment, no novelty has been produced, or indeed has been required, so thoroughly satisfied are the subscribers and the public with their well-known singers in the well-known operas. Madlle. Christine Nilsson and Madame Patti have appeared in some of their most favourite parts, and been received with the warmest demonstrations of satisfaction; and Signor Graziani has also returned to us in a character well suited to his powers—*Guillaume Tell*, in Rossini's Opera of that name, a work which also enabled Signor Mongini to show that he is fully equal to grapple with the exacting music of *Arnold*. We are glad also to record that Madlle. Tietjens has made her first appearance since her severe accident, with her voice even strengthened by rest. Those who long for novelty still hope to hear Ambrose Thomas' *Hamlet* before the season is over.

#### CRYSTAL PALACE.

The grand Festival in honour of Rossini proved, as it deserved to be, thoroughly successful. The *Stabat Mater* was excellently given throughout, the solos being undertaken by Madame Rudersdorff, Madame Sainton-Dolby, Mr. Vernon Rigby, and Mr. Santley. The choruses were unusually good; precision and variety of tone being attained with extraordinary success, considering the vast body of singers engaged. The Benediction of the Flags, from the opera *Le Siège de Corinthe*, and the Prayer from *Mosé*, were also triumphant proofs of the excellent materials of which the united choirs were composed; and we need scarcely say that the effect of these two pieces upon the large audience assembled, was manifested by the most solid and genuine applause, the Prayer being enthusiastically re-demanded. The Overtures to *La Gazza Ladra*, *Guillaume Tell*, and *Semiramide*, proved Rossini's right to be ranked as a great orchestral, as well as vocal, writer; both were well played, and received with marked favour. If the interpolation of the March and chorus from Sir Michael Costa's *Naaman*, into the programme of this performance were intended as a mark of honour to the composer, we regret that it failed to effect its object.



The audience accepted it with that constrained courtesy which well-bred people show to all friends, even when they happen to come at the most inopportune moments. The attendance was very large. Sir Michael Costa conducted.

### THE ORATORIO CONCERTS.

THE fifth Concert of the series was given at St. James's Hall on the 12th ult., when Mendelssohn's *Lobgesang* and Rossini's *Stabat Mater* were performed—two works expressing the deepest religious feeling, but as widely different in that expression as were the natures of the two composers who wrote them. The principal vocalists in the *Lobgesang* were Madame Rudersdorf, Mrs. Sidney Smith and Mr. W. H. Cummings, who supplied the place of Mr. Sims Reeves, absent from indisposition. The orchestral movements of the *Lobgesang* were exceedingly well played, although some of the stringed instruments do not yet appear to be perfectly under control with the lowered pitch. Madame Rudersdorf sang with her usual earnestness, and was especially effective in all the parts lying comfortably within the range of her voice; Mrs. Sidney Smith, in the duet, with Madame Rudersdorf, "I waited for the Lord," showed a carefully cultivated style, and a commendable unobtrusiveness which will always ensure her the good opinion of her hearers, and Mr. Cummings fairly surpassed himself in his delivery of the whole of the tenor music, the important bits of Recitative embracing the well-known "Watchman, will the night soon pass?" being given with an artistic feeling and perfection of intonation which created a marked effect upon the audience. The whole of the difficult choruses were sung with remarkable precision and vigour, the tone of the choir being more perfectly balanced than we remember to have observed on any former occasion. Had Mr. Barnby not resolutely made up his mind to resist encores (a resolution for which we heartily thank him), the beautiful Choral, "Let all men praise the Lord," would assuredly have been heard a second time, for the execution of it was as near perfection as possible. In the *Stabat Mater* Herr Stepan, who sang the exacting bass part, proved himself a genuine artist, not only the popular "Pro peccatis" being sung in faultless style, but the difficult "Eia Mater," in which the intonation of the most experienced singer is severely taxed, being rendered throughout with such accuracy and intensity of feeling as to charm all musical ears. An apology having been made for Mdle. Drasil, the contralto part was sung by Mdle. Scalchi, so admirably as to elicit the enthusiastic applause of the whole audience. The fine air, "Fac ut portem," brought out her rich voice with the utmost effect; and after the duet with Madame Rudersdorf, "Quis est homo," there was an evident desire for an encore, which it required all Mr. Barnby's fortitude to withstand. Madame Rudersdorf, in the "Inflammatus," and Mr. Cummings in "Cujus animam," evoked the heartiest applause; and the chromatic unaccompanied quartet, "Quando corpus," was so well sung as almost to reconcile us to the music. Again, the choir in the somewhat thankless intricacies of Rossini's "fine writing," proved itself thoroughly competent to the task. Even the final "fugue" was sung with all the earnestness which was bestowed on Mendelssohn's "Chorale;" and in the "Eia Mater" (which, as far as we recollect, was done, for the first time, without the slightest accompaniment), the chorus was given with an accuracy of intonation deserving the highest praise, the pitch at the conclusion not having fallen a hair's breadth. Mr. Joseph Barnby, as usual, conducted; and kept both orchestra and choir well under command.

### MISS AGNES ZIMMERMANN'S CONCERT.

The third and last of these Concerts was given at the Hanover Square Rooms, on the 11th ult., when Miss Zimmermann again proved her right to be ranked in the first class of intellectual pianists, playing through a programme

of the most exacting works with an intelligent appreciation of her author's meaning, and an executive power which cannot be too highly praised. The selection included Beethoven's Trio in C minor, for pianoforte, violin, and violoncello; Mendelssohn's Duo, for pianoforte and violoncello (Op 58), and three "Pensées Fugitives," for pianoforte and violin, by Heller and Ernst. In the performance of these compositions Miss Zimmermann had the valuable co-operation of Mr. Henry Holmes and Signor Piatti. The one solo chosen by the Concert-giver on this occasion was Schumann's Sonata in G minor (Op 22), the difficulties of which she surmounted with the utmost ease; and, indeed, we may say that we have rarely heard Schumann's music rendered so intelligible to an audience, the interpretation of the work being obviously not only a labour of love, but the result of careful and earnest study. The solo vocalist was Madame Lemmens-Sherrington who sang a graceful song, by Miss Zimmermann, called "Oh! that we two were Maying" (encored), and a trifling ballad by Molloy, which should never have had a place in a concert of this pretension. Several part-songs were excellently given by Mr. Barnby's choir, and received with the utmost favour.

### MR. HENRY LESLIE'S CONCERT.

THE last Subscription Concert of the season took place on the 6th ult. A good selection of part-music was sung by the choir with that perfection to which Mr. Leslie has now accustomed his audience; and amongst the rest the Concert-giver's Prize Madrigal, "Thine eyes so bright," which received, as it deserved, the most enthusiastic applause. Mr. Sims Reeves, who was to have sung a number of his most popular songs, was ill; and Mr. Vernon Rigby, who was sent for, was not forthcoming; so that Mr. Massey (a member of the choir) had an opportunity of singing "The Village Blacksmith," which pleased so much that he was encored. Miss Edith Wynne and Miss Elena Angèle also contributed some songs which were highly successful; and the Quartet Glee Union sang some glees with much effect. The instrumentalists were Mr. Blagrove (violin), Mr. Brinley Richards (pianoforte), and Mr. De Jongh (flute); Mr. Blagrove and Mr. Brinley Richards played Beethoven's Sonata in F (Op. 24), which was much applauded, and Mr. Richards performed a brilliant arrangement of his own on "Weber's Last Waltz." The Concert was well attended.

### ROSSINI'S MESSE SOLENNELLE.

THIS work has at length been brought to judgment in England, and what that judgment will be there can be little doubt, from the warmth of its reception by a proverbially cold morning audience at St. James's Hall, on the 19th ult. It is so much the fashion in the present day for critics to be told by other critics what they are to say, that we almost despair of being believed when we record the effect of Rossini's gorgeous Mass upon ourselves, shutting out, as jurymen are told to do, all outside influences, and listening to the music with the simple desire of understanding it, and, if possible, of enjoying it. Let us at once say then that, in our opinion, the composer has fully achieved his object, if we may hazard a conjecture as to what that object was. Gifted with a rich vein of melody, Rossini has now twice attempted to write a sacred work, in which those charmingly tuneful phrases which seize upon every ear shall predominate, and effectually disarm the cold and unsympathetic cavillers who will insist upon it that religious music should be religious. The *Stabat Mater* has made its way into public favour, and will keep there, by force of its delicious melodies and exquisite vocal effects: that the new Mass will be equally well received we also believe, but not from the same reasons. Conscious of his want of power to produce melody as attractive as he has already given to the world, the composer has fallen back upon a style which has helped many inferior writers through a dreary task; and in attempting to follow in the

footsteps of those who have thrown their genius into sacred music, has succeeded in imitating the forms so closely that few but stern and unmoved critics will remain unsatisfied. In proof of our assertion that Rossini has achieved his object in writing the Mass, let us point to the chorus, "Cum sancto spiritu," which created so powerful an effect that it was unanimously encored; yet that it is a fugue worthy of a great master we unhesitatingly deny. Again, beautiful as are portions of the "Credo," it is difficult indeed to feel that the composer had any definite plan in writing it, so scattered are the ideas, and so restless are the changes of key; and yet that it pleased the audience the applause abundantly testified, and that it will continue to be so applauded whenever the work is heard in the concert-room we have not the slightest reason to doubt. Turning from these portions where, as we have indicated, Rossini has been scarcely true to himself, we have much to praise in the purely melodious movements, although all the vocal solos are inferior to those in the *Stabat Mater*. The "Domine Deus," for tenor, and "Quoniam tu solus," for bass, remind us of the "Cujus animam" and "Pro peccatis" in the *Stabat*; but we can scarcely believe that they will ever obtain the same world-wide popularity. By far a better solo than either of these is the "Crucifixus," a pure and smoothly written melody for soprano, which received, as it deserved, a spontaneous encore, a compliment due alike to the composition and its exquisite interpretation by Mdlle. Tietjens. In spite of all those grand orchestral and choral effects upon which no doubt the composer has mainly relied for success, in our opinion the most beautiful, spontaneous, and devotional movement of the Mass is the "Agnus Dei," a contralto solo, with occasional phrases of unaccompanied chorus, the effect of which, after the noise to which our ears had been so long subjected, was most grateful. The principal singers were Mdlle. Tietjens, Mdlle. Scalchi, Signor Mongini, and Mr. Santley, all of whom sang their very best throughout this arduous work. The band and chorus were from the Royal Italian Opera; and, although Signor Arauti strove manfully to control their violence, no person engaged in either department could be truthfully accused of not being heard. We look forward with pleasure to a performance of this Mass with a choral force accustomed to observe the gradations of tone, without which sacred music can never impress an audience with feelings of devotion.

#### PHILHARMONIC SOCIETY.

THE revival of Mr. Cipriani Potter's Symphony in D, at the fourth Concert of this Society, should not be regarded as a mere compliment to its accomplished composer. Such genuine, healthy music as this has a right to its place in the programmes of an Institution professedly formed to encourage and exhibit talent wherever it can be found; and we trust that the ice being fairly broken, whether the "music of the future" be accepted or not in the present day, such works as this of Mr. Potter's may at all events not be branded as "music of the past." We are glad to record that every movement of this fine Symphony was listened to with the utmost pleasure; and that at its conclusion Mr. Potter was summoned before the audience, and greeted with applause as warm and enthusiastic as it was richly deserved. At the fifth Concert, two new appearances have to be noticed. The first, Madame Norman-Neruda, is a violinist of such extraordinary talent as to require no qualification in our remarks on account of her sex. An *Adagio* and showy *Rondo*, from *Vieuxtemps' Concerto* in E, were admirably suited to display both her tone and execution to the utmost advantage; and rarely indeed have we heard a more exquisite performance, or witnessed a more genuine success. The audience seemed never tired of applauding her; and we believe would have readily listened to both the movements again, had she been willing to comply with so unreasonable a desire. The second *débütante* was Madame Monbelli, who sang Rossini's "Una Voce," with such finish, grace, and truth of intonation as to charm every

hearer, and to elicit the most hearty applause; a spontaneous expression of feeling which must have been doubly welcome to the new-comer, as she was unheralded by any laudatory preliminary announcements. Miss Agnes Zimmermann's excellent and truly artistic performance of Dr. Bennett's Pianoforte Caprice in E, was also a most attractive feature in this Concert.

#### ROYAL SOCIETY OF MUSICIANS.

THE Annual performance of the *Messiah* took place at St. James's Hall, on the 7th ult. Professor Sterndale Bennett was unfortunately prevented, by indisposition, from conducting the Oratorio; and his place was most ably supplied by Mr. W. G. Cousins. The solo vocalists were Madame Lemmens-Sherrington, Miss Edith Wynne, Miss Jewell, Madame Sainton-Dolby, Madame Osborne Williams, Mr. Cummings, Mr. Winn and Mr. Lewis Thomas. There was an excellent chorus and orchestra; and the execution of the work was in the highest degree satisfactory.

WE understand that Mr. Charles E. Stephens has resigned the organistship of St. Clement Danes, the stipend having, in consequence of the abolition of Church-rates, been reduced from £75 to £50 per annum. The retirement of so able and experienced an organist from an office which he has held since April, 1864, affords one more proof of the unsatisfactory manner in which those who fill so responsible a position are remunerated.

MR. W. REEVES (organist of all Saints' Church, Mile End New Town) gave his fifth evening Concert at Dunn's Lecture Hall, Newington Causeway, on Tuesday, April 27th. The principal vocalists were, Miss Walton, Miss Jackson, Mr. Charlier, Mr. Hulford, Mr. Bunker, and Mr. Applegaith. The instrumentalists were Mr. Dimmock Hill (clarinet), Mr. J. Baldock, Mr. Harler, and Master Applegaith (pianoforte). Mr. F. A. Bridge kindly conducted, in the place of Mr. W. Reeves, who was absent through severe indisposition. The Concert was well attended.

THE West London Sacred Choral Society brought its season to a close, by holding the sixth of a series of public rehearsals, at 71, Welbeck Street, on Friday evening, the 30th of April. The work selected was Mendelssohn's *Elijah*, the soloists being Miss Marie Stocken, Miss Julia Derby, Mr. Albert James, and Mr. W. Lloyd Owen, the latter gentleman undertaking the bass part at a moment's notice, owing to the illness of Mr. D. Newton. The band and chorus consisted of about eighty performers, under the direction of Mr. H. C. Freeman.

AN evening Concert took place at Albion Hall, London Wall, on Thursday, the 13th ult. The programme was an excellent one. Several part-songs and choruses were rendered with much effect by the choir; and Miss Abbott displayed considerable taste in her vocal solos. The Concert was under the direction of Mr. A. J. Lo-Presti, who conducted with much efficiency.

A CONCERT of vocal music was given by the members of the Singing Class of the St. James's National School, Curtain Road, Shoreditch, (under the direction of Mr. Charles J. Robinson), on the 8th ult; Mr. James Miller, B.A., organist and director of the choir of St. Stephen, Commercial Street, accompanying on the pianoforte. The principal vocalists were Miss L. Parish, Miss Melsom, Mr. George Reeves, and Mr. A. J. Hubbard. Among the choral pieces most worthy of notice were Arthur Sullivan's "Hush thee, my babe," Müller's "Spring's delights," and J. L. Hatton's part-songs, "Beware," and "Since first I saw your face." Several vocal solos were also given with much effect; and Miss Alice McDonough (eight years of age) gave a performance on the pianoforte, which was much admired. At the close of the Concert the Rev. Turberville Evans, B.A., vicar, complimented

# We march, we march, to victory.

## PROCESSIONAL HYMN.

• The Words by the  
Rev. GERARD MOULTRIE.

The music by  
JOSEPH BARNEY.

London: NOVELLO, EWER and Co., 1, Berners-street (W.), and 35, Poultry (E.C.).

*Marcato.* *cres.* *mf*

TREBLE. *f* We march, we march to vic-to-ry With the Cross of the Lord be-fore us, With His lov-ing eye looking

ALTO. *f* We march, we march to vic-to-ry With the Cross of the Lord be-fore us, With His lov-ing eye looking

TENOR (or lower). *f* We march, we march to vic-to-ry With the Cross of the Lord be-fore us, With His lov-ing eye looking

BASS. *f* We march, we march to vic-to-ry With the Cross of the Lord be-fore us, With His lov-ing eye looking

Accomp. *Marcato.* *Gt. to 15th, with Swell coupled.* *Sw.*

*f* down from the sky, And His Ho-ly Arm spread o'er us, His Ho-ly Arm spread o'er us. We

*f* down from the sky, And His Ho-ly Arm spread o'er us, His Arm spread o'er us. We

*f* down from the sky, And His Ho-ly Arm spread o'er us, His Ho-ly Arm spread o'er us. We

*f* down from the sky, And His Ho-ly Arm spread o'er us, His arm spread o'er us. We

*Gt. ff*

( 1 )

\* From "Hymns and Lyrics for the Seasons of the Church."





*mf*

- fore us, With His lov - ing eye looking down from the sky, And His Ho - ly Arm spread

*mf*

- fore us, With His lov - ing eye looking down from the sky, And His Ho - ly Arm spread

*mf*

- fore us, With His lov - ing eye looking down from the sky, And His Ho - ly Arm spread

*mf*

- fore us, With His lov - ing eye looking down from the sky, And His Ho - ly Arm spread

*Sw.*

*Gt. ff*

*All verses except the last. Last verse only.*

o'er us, His Ho - ly Arm spread o'er us. The o'er us.

o'er us, His Arm spread o'er us. The o'er us.

o'er us, His Ho - ly Arm spread o'er us. The o'er us.

o'er us, His Arm spread o'er us. The o'er us.

*All verses except the last. Last verse only.*

The bands of the alien flee away  
When our chant goes up like thunder,  
And the van of the Lord, in serried array,  
Cleaves Satan's ranks asunder.

We march, we march, &c.

We tread to the roll of the organ swell,  
With the watchword duly given;  
And we challenge the Prince of the Hosts of Hell  
To fight for the Gates of Heaven:

We march, we march, &c.

Our sword is the Spirit of God on High,  
Our helmet His salvation;  
Our banner the Cross of Calvary,  
Our watchword—the Incarnation.

We march, we march, &c.

Then onward we march, our arms to prove,  
With the banner of Christ before us,  
With His eye of love looking down from above,  
And His Holy Arm spread o'er us.  
We march, we march to victory  
With the Cross of the Lord before us,  
With His loving eye looking down from the sky,  
And His Holy Arm spread o'er us.

We tread in the might of the Lord of Hosts,  
And we fear not man nor devil:  
For our Captain Himself guards well our coasts,  
To defend His Church from evil:

We march, we march, &c.

He marches in front of His banner unfurled,  
Which he raised that His own might find Him;  
And the Holy Church throughout all the world  
Falls into rank behind Him,

We march, we march, &c.

And the choir of angels with song awaits  
Our march to the golden Sion;  
For our Captain has broken the brazen gates,  
And burst the bars of iron;

We march, we march, &c.

# The day is past and over.

Translated by the Rev. J. M. NEALE, D.D.

The Music by JOSEPH BARNEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.)

TREBLE.  
ALTO.

*mf* The day is past and o - ver; All thanks, O Lord, to ..

TENOR.  
BASS.

*rall.*

Thee! I pray Thee now that sin - less The hours of dark may be: O Je - su, O  
Thee I pray . be: O Je - su, O

*Slower.*

*p* keep me *pp* Je - su, keep me in Thysight, And save me thro' the com - ing night. A - men.

*mf* The joys of day are over;  
I lift my heart to Thee,  
And ask Thee that offenceless  
The hours of dark may be:  
*p* O Jesu, make their darkness light,  
*pp* And save me through the coming night.

*mf* The toils of day are over;  
I raise the hymn to Thee,  
And ask that free from peril  
The hours of dark may be:  
*p* O Jesu, keep me in Thy sight,  
*pp* And guard me through the coming night.

*p* Lighten mine eyes, O Saviour,  
Or sleep in death shall I,  
And he, my wakeful tempter,  
Triumphantly shall cry  
*f* "He could not make their darkness light,  
Nor guard them through the hours of night."

*mf* Be Thou my soul's preserver,  
O God! for Thou dost know  
How many are the perils  
Through which I have to go:  
*p* Lover of men, O hear my call,  
*pp* And guard and save me from them all. Amen.

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the conductor on the manner in which he had trained his class in the short period of five months, and presented him, on behalf of the members, with a valuable gold ring.

At the South Norwood Musical Society's Concert, on the 10th ult., the programme contained Dr. Bennett's *May Queen* and the "Macbeth" music. The principal parts were taken by Miss Kate Frankford, Miss Whitaker, Mr. Phillips, and Mr. J. W. Batten. These works were followed by a brief miscellaneous selection, which added yet one more to the list of principals (Miss Bernoulli), and brought a thoroughly satisfactory concert to a conclusion. Mr. Westbrook was conductor; and Mr. Bates presided at the pianoforte. The hall was crowded.

THE Right Honourable Lady Elizabeth Lowther, who died in February last, has left a legacy of £100 to the Royal Academy of Music.

THE New Polyhymnian Choir's Public Rehearsal for May was another proof of the success attending this rising choir. The programme comprised pieces appropriate to the season, including "Now is the month," "Come, bounteous May," "Flora gave me," &c., and finishing with Beethoven's "Hallelujah Chorus." Dr. Bennett's quartet, "God is a Spirit," was also included in the selection. The Rehearsal gave great satisfaction to a large audience. The Rehearsal for the present month will be entirely devoted to the works of Mendelssohn.

WE have been requested to state that the number of compositions sent in to the Secretary of the Ely Diocesan Church Music Society, in competition for the prizes offered in our advertising columns last November, for the best musical arrangement of the Nicene Creed for parish choirs, and the best organ accompaniment to the creed when monotoned, is so large, that a considerable time must elapse before the adjudication of the prizes can take place. The competitors are not confined to England; India and America have both contributed. The Committee are engaged in taking such steps as they trust will give general approval for the decision to which they may come.

THE members of the South Kensington Choral Society held their last *réunion* this season at the St. Stephen's Schools, Queen's Gate Gardens, on Tuesday evening, the 4th ult., assisted by Miss Royston, Mr. Stedman, and Mr. W. R. Young. The programme included selections from oratorios, anthems, part songs, &c. The chorus, although small, was very efficient, and gave every indication of the careful training bestowed by the conductor, Mr. Albert Lowe.

A VERY excellent performance of Mr. J. F. Barnett's Cantata, *The Ancient Mariner*, was given by the Kentish Town Church Choral Society, at the National School-room, on the 11th ult. The principal vocalists were Madame Gilbert, Miss Lucia Fosbrooke, Mr. Tilla, and Mr. Parry Cole. The chorus numbered about sixty voices; and the solo music was exceedingly well rendered; the quartet, "Around, around," and the tenor song, "The Harbour Bay," being so effectively given as to elicit an unanimous encore. The second part consisted of a miscellaneous selection, which seemed to give the utmost satisfaction to the audience, Madame Gilbert and Mr. Cole's songs being enthusiastically re-demanded. The Concert was ably conducted by Mr. Alfred Gilbert.

FRAULEIN MEHLIG's Concert at the Hanover Square Rooms, on the 10th ult., was attractive to all who love to hear chamber music executed with that delicacy and refinement which these compositions demand. Schubert's Duo in B minor, for pianoforte and violin, was played to perfection by the Concert-giver and Herr Straus; and amongst Fraulein Mehlig's solos were some of the choicest pieces by Schubert, Chopin, and Liszt. The vocalists were Mdlle. Carola, the Mdles. Doria, and Herr Wallenreiter.

MR. WALTER BACHE's Concert was, as usual, distinguished from the multitude of such entertainments by containing a number of works belonging to the "music of the future." On this occasion Liszt and Wagner were well represented; and some songs by Brahms were also included in the programme. Mr. Bache played well; and exhibited also his powers as a vocal instructor by bringing forward a choir of about fifty singers in some effective part-music.

WE regret to announce the death of Bernhard Molique, which occurred at Cannstadt, on the 13th ult. As a violinist he held a high reputation; and he was also well known as a composer, not only of several songs, but of more important works, amongst which may be mentioned an Oratorio called *Abraham*.

THE 215th Anniversary Festival of the Sons of the Clergy took place on the 12th ult., under the dome of St. Paul's Cathedral. Full Cathedral Service was performed with even more than the usual effect, an excellent body of vocalists assisting (under the conductorship of Mr. Winn), selected from the choirs of Her Majesty's Chapel Royal, St. Paul's, Westminster Abbey, St. George's Chapel, Windsor, Canterbury, Rochester, Winchester, Eton College, the Temple, and Lincoln's Inn. The psalms were admirably sung to Anglican chants (the music taken from the *Church Psalter and Hymn Book*, edited by Messrs. Goss and Mercer). The "Magnificat" and "Nunc Dimittis," from the Service in D, by Dr. T. A. Walmisley, and the Anthem after the first Collect, "I will magnify Thee, O God," by Mr. J. Baptiste Calkin (a noble setting of the words), were executed with remarkable precision and effect. Dr. S. S. Wesley's well-known Anthem, "The Wilderness" (the bass solo finely sung by Mr. Lewis Thomas), and the hymn, "Jerusalem the golden" (in which the congregation joined) were also most effectively given. Messrs. Goss and George Cooper presided in their usual able manner at the organ.

MR. CHARLES GARDNER gave his annual Concert on the 22nd ult., at the Hanover Square Rooms, when he played an excellent selection of pianoforte music by various composers, amongst the most attractive of which were a well-written and effective Sonata, the composition of the Concert-giver, and Mr. Cipriani Potter's Duo for two pianofortes, in which he was ably assisted by Mr. Walter Macfarren. Vocal solos were also given; and an efficient choir, conducted by Mr. W. H. Monk, sang several part-songs.

A FAC-SIMILE of Schubert's manuscript of the *Erl-King* has been forwarded to us by David Nutt, the foreign bookseller in the Strand. It is published in Berlin, and is evidently the original draft of the song, for the right hand part moves in even quavers throughout, against the triplets in the left hand. So interesting a publication should be possessed by all the admirers of Schubert.

THE London Glee and Madrigal Union has commenced its eleventh annual series of Concerts at St. James's Hall, with every prospect of success. A very excellent selection of Madrigals, Glees, &c., was given at the first performance on Thursday, the 6th ult.; and Mdlle. Skiwa (from Vienna), made a highly promising appearance as a pianist. Mr. Land, as usual, conducts; and the vocalists, besides himself, are Misses J. Wells and Eyles, Messrs. Baxter, Coates, and Lawler.

MR. JOSEPH WIENIAWSKI gave a *Matinée* at the Hanover Square Rooms, on the 7th ult., when he displayed his powers as a pianist to much advantage. Rubinstein's Sonata for pianoforte and violoncello (in which he was ably supported by Signor Piatti), and three movements of a Sonata of his own composition, for pianoforte and violin (the latter instrument admirably played by M. Vieuxtemps), were the principal works in

which he took part; and he also performed several lighter pieces with much effect. Herr Ganz was the conductor.

On the 3rd ult., a Rehearsal of miscellaneous Music was given by the members of Jackson's Choral Society, at the Concert Hall, Store Street, to a crowded audience. The programme was efficiently rendered, the principal glees being Mendelssohn's "Hunting Song," Bishop's "Daughter of Error," "Swiftly from the mountain's brow," "Hark, 'tis the Indian Drum," &c., which were well received by the audience. Locke's Music in *Macbeth* was also highly successful. Several solos were effectively given by members of the Association, Miss Cheesewright, Miss Jordan, Mr. Milne, and others. Conductor, Mr. G. T. Harmer; pianist, Mrs. Oscar Smith.

MR. JOHN BRINSMEAD, of Wigmore Street, Cavendish Square, has lately patented an invention for perfecting the check action of pianofortes, without in the slightest degree affecting the repetition. The touch is very sure, light, and elastic, giving the performer every facility for producing gradations of tone. So important an improvement is of the utmost interest to pianists.

MADAME EUGENE OSWALD'S Morning Concert, on the 17th ult., at St. George's Hall, was attended by a thoroughly appreciative audience. We have before mentioned the claims of this pianist to a high rank in her profession; and have now to say, that on the present occasion, throughout a well chosen programme of classical music, she fully sustained her reputation. Her execution of the Waldstein Sonata, of Beethoven, was alone a convincing proof of her exceptional powers, the last movement especially, being thrown off with such brilliancy as to elicit the warmest applause.

THE Concert of the Misses Gottschalk took place on Wednesday evening, the 19th ult., at Willis's Rooms, before a large audience. Miss Clara Gottschalk's qualities as a well trained pianist were successfully tested in a Waltz, of her own composition, and a Fantasia, called "Flowers of Erin;" and Miss Gottschalk also received marked applause for her performance of a duet with Signor Regondi. Miss Blanche Gottschalk was equally successful as a vocalist, especially in Berger's song, "The Syren." The conductors were Mr. Franz Berger and Mr. Osborne Williams.

MISS EMMA BUSBY gave a morning Concert at the Hanover Square Rooms, on the 20th ult., when she played an excellent selection of pianoforte music, which was thoroughly appreciated by a select and attentive audience. The instrumental pieces were agreeably relieved by several vocal solos.

A SERIES of Promenade Concerts has been commenced during the past month at the Holborn Amphitheatre, with an excellent orchestra, led by Mr. J. T. Willy, and several eminent solo vocalists, including Madame Lemmens-Sherrington and Mr. Vernon Rigby. Oratorios are to be given once a fortnight, the choir to consist of the St. Cecilia Choral Society. The conductor is Mr. C. J. Hargitt. An enterprise so well organized deserves every success.

WE understand that Messrs. Bevingtons, Organ Builders, London, have received orders from the Directors of the National Opera of Pesti, Hungary, to build a suitable organ, with all their modern improvements, for the above theatre.

WE regret that we have not space to re-print a notice by a well known able critic on the Lower Rhenish Musical Festival, which has been forwarded to us on the eve of our going to press. The chorus consisted of 700 highly trained voices, and the band of 134 performers. The soloists were Madame Bellingrath, from Dresden (soprano); Madame Jenny Soltans, from Cassel (soprano); Madame Joachim, from Berlin (contralto); Herr Hill,

from Schwerin (bass); Herr Vogl, from Munich (tenor); Herr Grutzmacher, from Dresden (violinello); and Herr Joachim (violin). The conductors were Rietz, Hofkapelmeister at Dresden, and Tausch, music director of Dusseldorf. The principal works performed were Handel's Oratorio *Joshua* (the chorus singing in which is described as far superior to any ever yet heard in England), Mendelssohn's *Lobgesang*, and the sublime "Magnificat," by Sebastian Bach, with modern instrumentation by Robert Franz. Besides these important compositions, there was an excellent selection of first-class music, including Beethoven's Violin Concerto, exquisitely played by Herr Joachim. At a Matinée given to the eminent artists assembled in Dusseldorf, a youth of fourteen, Julius Röntgen, performed on the pianoforte three preludes and fugues of his own composition; and a duo for violin and viola, by the same youthful composer, was also played by Herr Joachim and Röntgen, sen., both works manifesting a precocious genius which will no doubt shortly assert itself to the world.

### Reviews.

NOVELLO, EWER AND CO.

*The Supplemental Hymn and Tune Book.* (With New Appendix.) Edited by the Rev. R. Brown-Borthwick.

It is with the new Appendix we have more immediately to deal; for, had we not previously noticed the book in its original form, the fact of its having reached a third Edition, would render equally unnecessary our approbation or blame. The Appendix consists of a number of settings of favourite Hymns by some of the best Church musicians of the day. The names of Mr. Goss, Mr. Turle, Mr. E. J. Hopkins, Mr. Sullivan, Mr. J. B. Calkin, and others, offer a sufficient guarantee for the settings being the very best of their kind; and amongst these the contributions of Mr. Goss stand alone and unrivalled. In days like the present, when composers of Hymn tunes are so numerous and prolific, it is as difficult (as, perhaps, it is unwise) to attempt to assign any definite place to a composition of this description. Yet we cannot refrain from saying that in our experience we have never come across a Hymn Tune in which the charm of melody has been more happily seconded by musicianly harmonies, as in the setting of the hymn "Praise, my soul, the King of Heaven," by Mr. Goss. We repeat, that it is at once the most beautiful and dignified Hymn Tune which has lately come under our notice; creditable, in the highest degree, to its composer, and of unutterable value as a guide to young writers, who have latterly been so much given to roaming about "at their own sweet will" in the matter of style. The influence for good which such a tune as this cannot fail to produce on modern Hymn-writing, is simply incalculable. Of other writers, we may mention an unison setting (with varied harmonies), of the hymn "Saviour, again to Thy dear Name we raise," by E. J. Hopkins, as being, in all respects, perfectly beautiful. A varied arrangement of the well-known tune, St. Ann's, by Mr. Sullivan, is also masterly to the last degree. Not less so is a setting of the "Dies iræ," by Dr. Stainer, in which some fine and original effects are indicated in the accompaniments. Mr. J. B. Calkin, as usual, is picturesque, fanciful in his harmonizations, and successful in every respect; and Mr. J. C. Ward deserves a word of warm commendation for his tune to "O day of rest and gladness," which is as good as most things in the book. A setting of considerable length and development, by the same composer, of Dr. Neale's translation, "The foe behind," is chiefly remarkable for a certain rugged power; a want of freshness; and, above all, a curious and fidgeting exaggeration of trifles: which, taken in conjunction with an almost absurd indecision of intention, gives to the score the appearance of having been the work of several different hands. For example, each of the numerous verses has been most accurately timed, and the result given in seconds. The whole has been then carefully cast up, producing a total 5 minutes, 22 to 26 seconds! After which, we have



a number of alternative naturals and other signs, not forgetting an alternative accompaniment, which tends materially towards running the Hymn Tune to the unconscionable length of sixteen pages. Even in tune 90, which is of the exact length of "Jerusalem the golden," we have not only " $\text{♩} = 112$ " at the head of the tune, but, "Length about 30 seconds" at the foot, and, in reference to an accidental natural in the last bar, there is the following piece of *naïveté*, "F# each alternate verse, on *ad lib.*!" There are other trifles of more or less merit, and not the least good are some by Mr. Brown-Borthwick. Upon the whole, we feel assured this collection will have a beneficial effect, both upon Sunday music at home, and that of the Sanctuary.

*The Organist's Quarterly Journal.* Edited by Dr. Spark. (Part 2.)

It is very evident from the number before us that Dr. Spark has no intention of allowing his spirited enterprise to languish after the first bold push. The inaugural number was in almost every respect a success, but the second is an improvement even on that; and we have no hesitation in saying that should the work, in its ultimate issues, keep up to its present high standard, it will mark an era in the history of organ music in this country. It is needless after this to enter into any detailed criticism of each contribution; suffice it to say that Mr. Smart's Prelude is genial and highly finished. Mr. Barnby's *Andantino* is smooth, and the chorale imbedded therein is effective in contrast. The first instalment of Mr. Macfarren's Sonata is remarkable for great breadth and vigour of treatment; and although we are sometimes reminded (in style only) of the Sonatas of Clementi, we are equally struck by the mastery of form, and completeness everywhere apparent. Mr. John Francis Barnett fully justifies his rising reputation in his Introductory Voluntary; and the Introduction and Fugue by Mr. Silas is a complete epitome of the best points of all the previously-mentioned contributions.

*A Communion Service.* Composed by Dr. Armes.

We sincerely hope that in "Quires and places where they sing," such settings of the Communion Office as the one under notice will take the place of the old-fashioned, worn-out, and colourless compositions of Gibbons, Rogers, and others of a like class. If any part of our Service demands music of a high tone of colour, it is surely that which forms the culmination of praise, prayer, and adoration; that in which we join "Angels and Archangels," and "all the company of heaven," in lauding and magnifying God's glorious Name. Yet how frequently do we find the sublime Ter Sanctus set to music of the most lugubrious description. How often do we not hear the *Gloria in Excelsis* (that other heavenly canticle of praise), chanted in strains which would only form an adequate setting to an auctioneer's catalogue. All this is wrong, and requires immediate reform, and we are thankful to find the reform has begun. Not the least interesting sign is the regular issue by Cathedral organists of new compositions for the Church, in which all the vicious old rules, by which they have been bound for so long, are fast losing their hold, and composers are beginning to work in the light of their own intelligence. Our first glance at Dr. Armes's Service caused us some dismay, for we found it clothed in the habiliments of another age; in other words, it is written in minims and semibreves, which nineteenth century people are expected to treat as crotchets and minims; or, as we have frequently to explain, "Yes, it is true they are minims, but you must sing them as fast again; in fact, regard them as crotchets." Upon which we are asked "Then, why are they not crotchets?" Fortunately, though the letter is ancient, the spirit is modern, and we have to thank Dr. Armes for a Service which is brimful of melody, accompanied by sober and ecclesiastical harmonies. Of all the numbers we prefer the Credo, in which the composer appears to have

risen nearest to the height of his subject; but where everything is so good, it is invidious to particularise. Suffice it that Dr. Armes has made a valuable addition to the music of the Sanctuary.

*Fleur de Lis.* Mazurka de Salon. Pour Piano. Par Frederic N. Löhr.

A GRACEFUL Mazurka, which will be certain to please, if played with the touches indicated by the composer. Elegant dance music like this is highly useful in cultivating the power of phrasing; and we recommend this little piece with the utmost confidence to players, as well as teachers.

*El Dorado.* Song. Words by Edgar Allan Poe. Composed by E. A. Sydenham.

THERE is a freshness about this song, both in the melody and accompaniment, which seems indicative of its being the work of a young composer who has not fallen into the "groove" in which so many of the vocal writers of the day are content to move. The voice part is well written, and the harmonies sufficiently show that the author has been trained in a good school, without being obtrusively "learned." The expression of the words has been carefully studied; and we are convinced that a good singer might make the song highly effective. We hope to meet with Mr. Sydenham again.

*A Third Set of Six Four-part Songs.* (S.A.T.B.) Composed by Henry Smart.

- No. 1. *Wake! to the Hunting.* Poetry by Bishop Heber.
- No. 2. *Dost thou idly ask.* Poetry by W. C. Bryant.
- No. 3. *A Psalm of Life.* Poetry by H. W. Longfellow.
- No. 4. *Only thou.* Poetry from the German.
- No. 5. *I prithee send me back my heart.* Poetry by Sir John Suckling.
- No. 6. *The Moon.* Poetry from the German.

THESE compositions are amongst the very best of this most refined of song writers. The first on our list is a bold and melodious strain, richly harmonized, and with just enough of the "hunting-horn" effect to indicate the character of the poetry. A due observance of the *pianos* and *fortes* is positively necessary in order to realize the intention of the author, the lengthening out of the phrase "Awake," absolutely requiring a real *pianissimo*, as well as a *rallentando*. Choral Societies will find this song a valuable addition to their collection of part-music. No. 2, "Dost thou idly ask," has a pleasing melody, which, with careful singing, may be made exceedingly effective; but No. 3, "A Psalm of Life," will enlist the sympathies of all hearers; and is, indeed, as pure a piece of vocal four-part writing as we have seen for some time. Longfellow's beautiful poetry is most faithfully reflected in the music, the D natural in the final phrase (for example) giving an intensity to the words to which in both verses it is set, which proves a thorough sympathy between the composer and the poet. No. 4, "Only thou," is scarcely so much to our liking as its companions in this book. The song, however, flows onward smoothly, and is marked by the usual excellence in the harmony; but, although well written throughout, it is not striking. No. 5, "I prithee send me back my heart," has all the simplicity demanded by the words of Sir John Suckling, and is in every respect an excellent example of a true English part-song, a style of composition which seems to be as firmly establishing itself in this country as the Madrigal has already done. We particularly admire the harmony of the last phrase of each verse, in which also the voice parts are written with admirable clearness. No. 6, "The Moon," is based on an exceedingly vocal subject, and some good effects are gained by occasionally breaking the harmonized melody, and making the voices enter after each other. The holding G for the sopranos, whilst the other parts sing the final phrase, is also a point of much interest.

*Six Four-part Songs.* (S.A.T.B.) By J. Lemmens.

- No. 1. *Drops of Rain.* Poetry by William Duthie.  
 2. *The Fairy Ring.* Ditto.  
 3. *The Light of Life.* Ditto.  
 4. *Oh, welcome him.* Ditto.  
 5. *Sunshine through the clouds.* Ditto.  
 6. *The Corn Field.* Ditto.

THERE is much character in the first of these part-songs, the pattering of the rain-drops being admirably represented by *staccato* notes for the voices; and the *cantabile* melody for the upper three voices, whilst the bass obstinately maintains the "pit, pat," may be made very effective with a good choir. No. 2, "The Fairy Ring," commences with an agreeable, but peculiar, melody, halting on the second beat of the bar in  $\frac{3}{4}$  rhythm. The voice parts throughout this Fairy song are uniformly well written; and there is a light and graceful character about the treatment of the words which will always please an audience. No. 3, "The Light of Life," is, in our opinion, the best of the set. The animated subject at the commencement speaks the words with remarkable fidelity; and throughout the composition there are several effective points of imitation, the concluding phrase of the verse being especially worthy of note. No. 4, "Oh, welcome him," is somewhat common-place, but effective in parts, especially where the bass takes the solo, in G minor, to the words, "The night was dark," and afterwards holds on the D as a dominant pedal. No. 5, "Sunshine through the clouds," has an appropriately tranquil theme, which is harmonized with care and judgment. The change to  $\frac{2}{4}$  rhythm has a good effect. No. 6, "The Corn Field," is a flowing melody, in  $\frac{3}{4}$  rhythm, in the treatment of which some happy contrapuntal effects occur. There is much interest in this song; and it will amply repay careful study. The whole of the compositions in this book are highly favourable specimens of the author's power to write effective and healthy part-music.

CHAPPELL AND CO.

*Messe Solennelle, a quatre voix. Soli et Chœurs.* Composée et Dédiée à Madame la Comtesse Pillet-Will, par G. Rossini.

(Continued from p. 86.)

Nos. 8 to 10, "Credo." Let it be supposed that the month's interval which has elapsed since the appearance of the commencement of these remarks may more or less represent the break occasioned by the sermon, in the succession of the musical portions of the Service. Thus may be reconciled, but almost only thus, the strange tonal discrepancy between the present and the preceding piece, the peculiarly startling effect of which is manifest so long as one thinks of the two pieces in relation to each other, and may perhaps be evaded when the two are severed by a period of time and a total diversion of thought. The "Gloria" is in F; the "Credo" is in E. The former digresses into other keys for the Terzetto, the two Airs, and the Duetto, that intervene between its first and last movements; so, likewise, has the latter a divergence from its principal key for an episodic air in the middle; but both pieces have so much self unity as each to begin and end in one key, and it is the beginning of the one in a key very remote from that of the other's ending which induces the effect—curious, at least, and certainly unusual—that calls for attention if not for praise or blame. With whatever view the Mass was written, whether for performance on the stage and in the concert-room, or to constitute an adjunct to the attractions of the ecclesiastical celebration, it was first given, and will, for a while, be very far more frequently heard in its secular home; and the taking of lawful means in France and in England to secure its "acting right" (speaking in legal parlance), shows its proprietors in these countries (who are the representatives of the composer), to be desirous of obtaining for it and from it, all the advantage its secular home or ostensible house of business may

afford. Now, performance in the theatre and the concert-room accommodates not the intervention of a sermon (as do the uses of the Church), nor does such performance accommodate the lapse of thirty-one days (as do the uses of the *Musical Times*), between the rendering of any one piece and the next; and any hearer, therefore, who is sensitive to the effect of musical transition, will be shocked or delighted, according to the conservatism or republicanism of his proclivities, by the extraordinary change from the key of F to the key of E, without one chord of kindly intervention, in passing from the "Gloria in excelsis" to the "Credo in unum Deum."

It is remarkable in the present setting of the text, that the word "Credo" is made to recur as the heading of every article of belief; whereas, many purists maintain that the text of the Church is as inflexible as her doctrine, and that though a word, and even a phrase may be iterated when no other phrase occurs between its repetitions, the recurrence to any word or phrase from a previous sentence, involving the transposition or inversion of the text, is quite unorthodox. There is, indeed, the precedent of the "Credo" in Beethoven's Mass in D, wherein the same word is in like manner, though not to the same extent, repeated; but the composer of this wonderful work is scarcely so revered an authority for ecclesiastical as for musical proprieties. There is also the precedent of the English version of the Nicene Creed, wherein the corresponding words, "I believe," thrice recur after the commencement; but it is doubtful if a good Romanist would accept any instance of Anglican heresy as valid authority for tampering with the veritable wording framed by a Council of the Church. Even these two authorities in art and in doctrine, however, Beethoven and our Book of Common Prayer, afford no example of recurrence to anything but the one general declaration of belief, which, as it applies to the entire Creed, so it may be applicable to each of its several articles; but Rossini does more than this, in the recurrence, at the close of the piece and elsewhere, to the initial phrase, "Credo in unum Deum"—not for the sake of bringing back a musical idea, as Mozart does in his Litany in E flat, and Beethoven in his Mass in C, though both without dislocating a single word of the text,—but seemingly, since no other object is discernible, for the purpose of giving a new reading to the time honoured summary of the decisions of the Council of Nice. Shall we then suppose the idler of forty years to have worn but a mask of gaiety in that free commerce with the world which won for him countless admirers of his witricisms and his courtesies, and to have had constantly behind this an undercurrent of seriousness in his contemplation of the Church, which may yet win for him admirers of his modification of her ordinances?

The first movement comprises all the words of the "Credo" down to the important "Et homo factus est." The chorus and the quartet of solo voices are employed in alternation, apparently for the sake of musical variety, since with no obvious reference to any more or less personalism in one or another article of the text, or to any particular expression of one or another passage. The many and the extreme modulations that variegated this *Allegro Cristiano*—a novel, if not a significant definition,—seem also to have no other than a technical purpose; at least, it is beyond me to connect any of them with the expression of the words. As little can I trace any meaning that can join sound with sense in the several recurrences, in different keys and to different portions of the text, of the very ordinary musical phrase, first set to the words, "Factorem cœli et terre." Perhaps the most extraordinary passage in the piece is that set to the words "Et incarnatus est," repeated a semitone higher to "de spiritu sancto," and again repeated another semitone higher to "Ex Maria Virgine;" it is extraordinary in its harmony extraordinary in its notation (having a progression from F flat to D sharp, for instance), extraordinary in its part-writing, extraordinary in its voicing, and very extraordinary in its effect; and its pertinence to the purport of the

words, physical and metaphysical, is to me as imperceptible as its construction is extraordinary.

Possibly the writer had no intention of particular expression in his rendering of any one or another declaration of faith or utterance of sentiment, but aimed rather at the general embodiment of some idea of the text as a whole, and of its signification in the abstract; and thus he may have emulated the practice of those primitive Church musicians who gave to their music a ruling character of solemnity, but regarded not the special setting of any of the words or ideas. Thus, perhaps, may be accounted for Rossini's always appropriating a discord to the word "Credo," whether in the accompaniment when the voices are in unison, or among the voices when they sing the harmony; since by all principles of musical expression, if he had any æsthetic design in this treatment of the text, it can but be interpreted as representing the act of faith to be one of pain, or of discomfort at least, to the believer. To meet him on his supposed ground of technical and not æsthetic purpose, however, it must be protested that this French habit of darting into the remotest recesses of tonal affinity, induces none of the solemnity of effect that characterises the early music of the Church, but causes a ceaseless vexation of the ear and irritation of the whole nervous system, which are antipathetic to the gravity and repose usually associated with religious reflection. The movement is strongly coloured in the orchestration, of which the same generalities may be said as of any of the previous movements wherein all the instruments are brought into use. Once for all may here be mentioned the employment of a third bassoon, after the manner, for the most part, of that in which Haydn and Beethoven sometimes wrote for the double bassoon (*Contra fagotto*), but without the chance of the same effect of rich sonority that this fine instrument, whose use has been recently restored to our orchestras, produces.

"Crucifixus" is an Air for soprano—at least, it is so defined; but it chiefly lies upon such low notes as have little effect in the soprano voice, though it once or twice rises beyond the facile range of the contralto. This, while it is strongly spiced with the chromatic harmonies to which the author's long residence in and near Paris appears to have naturalised him, is more coherent, continuous, and genuinely melodious than any preceding piece. A phrase on one of the many repetitions of the words "et sepultus est," is very jubilant in its expression, but indeed beautiful from a technical point of consideration. This phrase might never have been written but for Verdi; that is, it is just such a one as would be deemed peculiarly characteristic of his genius were it found in one of his compositions, and such a one as never was heard before he added his peculiar idiom to the resources of music. The passage that includes it occurs twice, it is one of the most grateful for a singer throughout the work, and it will both times be welcomed by an audience. The orchestration of this air employs no wind instruments but oboes, clarionets, and two bassoons; even the organ has here no part; and the quiet effect pleasantly relieves the noisiness of other movements. The "Crucifixus" may be singled out from all the airs as the best, and, in spite of the uninviting nature of the subject for a solo piece, the likeliest to become popular and to be frequently extracted.

"Et resurrexit," is a resumption of the first movement, wherein several of the phrases recur, especially that to the words "factorem celi et terre," with as little exotic fitness to the text as before, whatever may be their occult signification. According to manifold precedent, the words "et vitam venturi," like those which end the "Gloria," are set to a *quasi* fugue. In this instance there is the formality of responding to an authentic subject with a plagal answer; here, as in the former example of such assumptive scholarship, the word "Amen" is set to a counter-subject; and all that was said of the fugal qualities and the want of them displayed in the "Cum sancto spiritu," applies equally to the present movement. All

the essentials of a fugue are wanting to this composition, in spirit and in letter too, save only the form of its commencement; and no stronger proof could be offered that great genius, as much as great erudition, is requisite to the production of a good fugue, than the fact that this is not one.

No. 11, "Prélude Religieux, Pendant L'Offertoire." This exceptional piece is remarkable for many things. It is extra to the usual complement of the composition of a Mass, and as such we should be grateful for it to the author's generosity, and doubtless would be, were it not of a nature to repel all thankfulness, and to make one wish that the author had kept it within the treasury of his own imagination. It begins and ends with a series of chords in which clarionets, bassoons, trombones, and an ophicleide are combined with the organ, whose pedals are essentially brought into use; and the succession of harmonies is as incongruous as the combination of instruments is novel. I should certainly not be amusing, and could scarcely be explicit, were I to catalogue the succession of chords of which these two passages are composed; the chords have little relation to one another, and little to any supposed general tonality; and they produce a series of shocks as violent as those of a galvanic battery, but without such wholesome power. They enclose a movement for organ solo, which is pretentious but not pleasing; it aims at dazzling one with its show of learning, by making the part for the left hand answer in imitation of that for the right; but this trick needs not study for its acquirement, and the dust thrown in one's eyes to blind one to its shallowness, is the accumulation on the outside of the school-room door, rather than the sweeping from the sanctuary of science. A passage that occurs both in the keys of C sharp minor and F sharp minor, wherein the asperity of the chord of the diminished 3rd (inversion of the augmented 6th), aggravated by an *appoggiatura* over the upper note, is of excruciating harshness. He must be of a strange temperament whose kindly charity could be elicited by such persuasion as this piece employs, and the offertory is not likely to be extensive which is extorted by such cruel means.

No. 12, "Sanctus." This piece is the most novel in conception of all the divisions of the Mass; it embodies also the most distinct idea of the text, and is one of the most pleasing in effect. It follows not biblical description, which in the books both of Isaiah and Revelations introduces the eternal song of the host of heaven; nor fulfils the exhortation, which, in the Communion Service, precedes the entire hymn, enjoining all communicants to unite with the multitude of the blessed in this choral tribute. It suggests not the many-voiced acclamation of glory to the Holy One, but the lowly reverence of humble spirits whose love is their only passport to the Almighty presence. Its novelty consists not in this, however, which is the reading of many previous musicians, sanctioned by the authority of many pious divines, but lies in the means employed to set forth such interpretation. A few bars of "Ritournelle" for the organ prepare the auditor for the tranquil, pastoral character of what follows, and this is for voices, divided between chorus and solo, entirely without accompaniment. True, the melody, to the words "Benedictus, &c.," begins very like the Russian air made once widely popular by the arrangements for pianoforte and violin respectively of Thalberg and Ferdinand David; true, its prettiness lessens where this likeness ceases; true, also, there is little musical logic in its meandering down and up again without any obvious purpose in its course; but, besides the unflinching charm of the sound of voices in soft smooth phrases without instruments, there is grace too, in this little movement, which makes it singularly attractive. The voices swelled to their loudest for the passage beginning "Hosanna," which is sufficiently appropriate to the words, and makes a good variety in the musical effect. The greater simplicity of the harmonies in this than in other pieces, renders it comparatively easy of performance, and induces mainly its pleasing impression.



The unusual brevity of this setting particularly fits it for Church use, and exempts it from liability to the curtailment which spoils many a larger composition to the same words; and, for secular performance, the attractive sound of unaccompanied voices being prolonged so far as this, is certain to please, and ceases before this sound can become wearisome.

No. 13, "O Salutaris hostia." The insertion of this text among the passages which only are set in the Masses of most composers, gives opportunity for an air for contralto. It begins with a broad, and very vocal melody, the pleasant progress of which is set aside, however, for the composer's often indulged predilection for modulating, which less strongly indicates original power in changing the key, than a want of power to make himself interesting in any one key or another. So, at the words "Bella pre-munt hostilia," there is the descent of a major 3rd; a few bars later, the key is changed to that of yet a major 3rd lower; a third drop of a major 3rd, with the enharmonic substitution of E natural for F flat, brings one back to the starting place. What is gained by this or any such circuit? Nothing, but a clear testimony to the author's poverty of invention, and to his purely mechanical process of passing from key to key, and a filling up of so much time and performance somewhat at the cost of the hearer's patience. The resumption of the opening melody will always be welcome; and the Coda, which has been foreshadowed in the first symphony, is certainly effective. The absence of all wind instruments from the score, gives individuality to this piece. The removal of this piece from its numerical position, and its insertion between the "Gloria" and the "Credo," was judicious at the recent performance of the Mass at St. James's Hall, since thus the consecution of two solo pieces for the same voice was avoided; being in the same key as the "Credo," its change of place improves not the strange tonal succession that has been noticed from the "Gloria" to the next piece, but certainly makes this not worse.

No. 14, "Agnus Dei." This is set as a contralto air with chorus. Rossini's old device in his opera-writing days, of carrying a constant orchestral figure through a succession of declamatory vocal phrases, is not inaptly employed here. It gives some character of agitation to the solo part, which is true to one reading of the text, and its contrast, by the entry of the unaccompanied choral voices with a gentle and clearer than usual phrase to the words "Dona nobis pacem," is musically charming, and expressively more fraught with meaning than is common in the course of the work. The piece begins in E minor, and rests here, naturally enough, in the key of G; but then there is an aberration into E flat minor, with a modified repetition of the foregoing, the chief effect of which is to make one suppose that voices and instruments have gone out of tune, and sunk unintentionally, a semitone in pitch. The Coda, which, Rossini be thanked, brings the music back to the original key, includes a passage wherein better effect is drawn from the dispersion of the voices, and from the intermixture of the solo with the chorus, than elsewhere occurs throughout the Mass. This also is one of the best expressive points in all the composition, and the listener is not sorry that, according to the author's early custom, the entire passage is repeated. So closes the Mass, and its ending is of a nature to leave a more favourable impression than its setting out or its continuation.

The Mass was composed in 1863, with accompaniment for pianoforte and harmonium, in which form it is published. Its only performance during the author's life was at the house of the lady to whom it is dedicated, on the 24th of April, 1865. Subsequent to this, the accompaniment was adapted for orchestra with organ, in which form it is also published. Its first public performance was at the Italian Opera in Paris, on the 28th of February in this year; and its introduction to a London audience was at St. James's Hall, on the 19th of April last. The question has to be settled, as to whether or not a Church

Service at which a charge is made for admission to the gallery be a public performance, before any portion of this work can be given in a Romanist place of worship, without due payment of the author's fees to the proprietors.

I have striven to do justice to this greatly spoken of and highly paid for work, and have shown reasons for the opinion I have advanced, which is, however, but an opinion, and must of course differ from the views of some others. Judged by its own standard, compared, that is, with the author's other sacred production, the Mass is an inferior composition to the *Stabat Mater*. No style of music is special to sacred subjects,—ancient or modern, strict or free, diatonic or chromatic, contrapuntal or massive; composers have, for the most part, written in the same style technically, whether for the church, the chamber, or the theatre, the style general in their age, if not peculiar to themselves. Rossini is an exception; when he took to writing for the Church and his own pleasure he abandoned the style by which he gained the suffrages of Europe; he left off adapting Sicilian, Russian, Haydn's, and other beautiful airs, to Italian opera texts, whereby he was accredited as a great melodist; he ceased writing accompaniments, that have served as frames for singing masters to train their flourishes upon for nearly sixty years, whence he is believed to have composed most effectively for singers; and he sought to fathom the resources of harmony, but brought only slime and impurity from his divings. To be sincere, a man must be natural; and to be natural in his productions, an artist must set down what springs up most congenially within himself, irrespective of convention and even of successful precedent. For the honour of the *maestro* (the word is accepted in a different sense from master), I hope that he was natural when he wrote *Il Barbiere*, and that his nature was corrupted by the ease and affluence of his last forty years. There are folks, nay, musicians, who take great pleasure in the square cut cantilenas, the calculated vocal effects, the crawling harmonies which wail up and down like wind in a chimney and are entangled like gables in a fishing box or mites in a cheese, the violent modulations, and the percussive instrumentation, of Rossini's style in his period of richness, indolence, and obesity; to these my views must appear to be as highly presumptuous as they are remotely opposite to their own. To such must be said that they are but views, which are of course fallible; but I earnestly believe that the interests of art may be served by the honest expression of a careful opinion, and mine is, that the style in which the Mass is cast, is not only unfit for the Church, but essentially bad for music.

G. A. M.

BURNS, OATES AND CO.

*Mass of St. John.* Composed for Voices in Unison, by Arthur O'Leary.

THE composer of this Mass has succeeded in producing a work of an eminently successful character. It is unpretending throughout; but almost every bar betrays the hand of the skilled musician. It is not often we have had our attention called to a work in which what is generally understood as the free and the strict styles are so admirably united. Therefore, to suppose that Mr. O'Leary has had the advantage of a severe training in both the ecclesiastical and classical schools, requires no great stretch of imagination on our part; but it requires something little short of talent of the highest kind on the part of the composer, to blend the essential characteristics of the two schools together. And this, we must say, Mr. O'Leary has decidedly achieved. When everything is so well done, it is difficult to particularise; but we cannot avoid making special mention of the broad and graceful melody to the "Domine Deus;" nor ought we to omit all notice of the exceedingly original setting of the Sanctus. Surely a work like this ought to be eagerly welcomed by Roman Catholic choirs, where the inanities of a previous

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generation of composers seldom make way, even at Festivals, for the more vigorous works of Mozart, Haydn, and Beethoven.

### Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR.—Referring to a letter, signed S. Galindo, in the April Number of the *Musical Times*, I beg to repudiate the assertion that "You rarely hear the words of a singer, in whatever language he may sing," it being quite the reverse of undeniable, as any one who has heard Signori Mario or Mongini, Mr. Sims Reeves, or Mr. Santley, or Monsieur Faure (not to mention many others) in Italian, French, or English, must surely admit. There is no doubt that the pronunciation of words is a difficulty, and a great one; but I question much whether any critic would consider the education of a singer complete, if his pronunciation were so imperfect as to render his words unintelligible.

It is quite a common thing, at the "Scala," here, to hear persons around one repeating aloud the words sung by the singers, especially in new operas.

I am unaware of the bearing these remarks may have on Mr. Macfarren's article, for I had not the pleasure of seeing the number of your excellent paper containing it.

I beg to remain, Sir, yours very truly,

Milano, 26th April, 1869.

G. De L.

### TO CORRESPONDENTS.

G. DE L. (MILAN).—We much regret that the extreme length of our Correspondent's second letter prevents the possibility of our inserting it.

W. G. MCN.—*Samuel Wesley: died 1837. Dr. Polo's Essay on the Musical Scale is appended to Sir Frederick Ouseley's Treatise on Harmony. It was re-printed for private circulation, and a copy will be found in the British Museum. The article on the Overture to Die Zauberflöte is one of a number of critical essays contributed to the programmes of concerts. It was copied into several musical journals; but we are unable to say where it can now be procured.*

THE REV. C. D. COBBHAM.—261, Euston Road, N.W.

A CONSTANT SUBSCRIBER.—We should be obliged to publish a supplement, devoted to answers to correspondents, were we to reply to such questions.

### Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABINGDON.—An amateur Concert, organised by the Rev. C. D. Cobbham, B.C.L., was given on the 10th ult., in the County Hall, in aid of the New National Schools, now in course of erection. There was a large and fashionable audience. Amongst the pieces worthy of notice may be mentioned the overture to *Figaro*, arranged for eight hands, and admirably played by Miss Payne, Mrs. G. Davis, Miss Stone, and Mr. F. W. Pacey, Mrs. Baker's prayer from *Mosé in Egitto* (P. F. solo), and the duet, "Flower Queen," charmingly sung by Miss Hole and Miss Payne, and encored. Mr. Pacey conducted with his usual ability.

ACCRINGTON.—The members of the St. James's Sunday School Singing Class gave a miscellaneous Concert, in the Upper School Room, on the 26th April, in aid of the funds of the Class and the News Room. The principal vocalists were Miss Harrison (who was highly successful in all her solos), Messrs. R. Yates, G. Holgate, and W. Heys. The choir was efficiently assisted by the Accrington Glee Union. Several part-songs and glees were given with much effect, and the concert was in every respect thoroughly successful. Mr. Parkinson conducted with ability, and Mr. G. Oldham accompanied at the pianoforte.

ALLOA.—The Alloa Musical Association, numbering nearly 100 performers, gave its annual Concert, on Thursday, 22nd April, in the Corn Exchange, to a large audience. The first part comprised a selection of solos and choruses from Haydn's *Creation*, all of which were exceedingly well rendered. The second part consisted of part-songs, &c., and included a duet for piano and violin (De Berliot and Benedict) and piano and harmonium (Schubert), both of which were well played. The success of the concert was mainly due to the exertions of Mr. A. Alexander (organist of St. John's Church), who conducted, and also played a violin solo with much feeling, which was encored.

BALLYMENA.—The Choral Union gave its last Concert of the season, on Friday evening, the 14th ult. The programme was well selected, and included in the first part "Bless'd are the

departed," "Hallelujah" (from *Engedi*), "Achieved is the glorious work," &c. The second part was secular. The choir throughout the evening gave ample proof of the progress it had made under the able conductorship of Mr. Cooney.

BEDFORD.—A Service of praise and prayer was held at the Wesleyan Chapel, St. Paul's, on the evening of the 28th April, for the purpose of opening the new organ, which was generously given by Mr. Frederick Howard, who has always taken the deepest interest in the public worship of the chapel. The instrument is of large dimensions and excellent quality, and in every respect reflects the utmost credit upon the builder, Mr. Wadsworth, of Manchester. During the service a selection of music was performed by the following professional gentlemen: Mr. P. H. Diemer (of Trinity Church), Mr. Ford (of Bunyan Meeting), Mr. A. Howard (of Kempston Church), Mr. Kipps (of St. Paul's Church, Greenwich), Mr. Rose (of St. Paul's and St. Peter's, Bedford), and Mr. Wadsworth, the builder of the instrument.

BIRMINGHAM.—On Tuesday evening, the 4th ult., an Entertainment was given in connection with the Warwick Street Sunday Schools. The programme consisted of songs, duets, &c., the principal vocalists being Miss Austin, Miss Pratt, Mrs. Pratt, Messrs. Salt, Stack, Pick, Jolly, Bosward, and Austin. Mr. Smith played a solo on the concertina, Mr. W. Masfield, Jun., acted as accompanist, and Mr. H. Parkes conducted. The concert afforded the utmost satisfaction to a large audience.

BRIGHTON.—The annual Choral Festival, in connection with the Brighton and Sussex Choral Association, took place at the Dome Assembly Room, on the 5th ult. The vocalists numbered nearly 300, and consisted of the combined choirs from Brighton, Hove, Lewes, Hurstpierpoint, &c., each of which towns Mr. Walter Newport, the conductor, has been constant in visiting for the purpose of training. The principal vocalists were Fraulein Mehlhorn, Miss Edith Wynne, Mr. Vernon Rigby, and Mr. Lewis Thomas. The artists engaged included Mr. J. Basil Chatterton and Mr. John Cheshire; the new organ was presided over by Mr. Hiles, and the grand pianoforte by Signor Lardelli. The most attractive features in the vocal portion of the programme were Mendelssohn's "Hear my prayer" (the solo part excellently given by Fraulein Mehlhorn), "Softly sighs" (sung with much effect by Miss Edith Wynne), a ballad by Lardelli (rendered by Mr. Vernon Rigby in his best style), and several choral pieces, which were received with well merited applause. An attractive feature in the concert was a grand dramatic piece for harp, organ and pianoforte, composed by Mr. Cheshire, which was eminently successful. Mr. Hiles's organ solos were also thoroughly appreciated; and the concert afforded the utmost satisfaction to a large audience.

CAMBRIDGE.—The opening of the St. John's College New Chapel, on Wednesday, the 12th ult., was marked by a most imposing ceremony. The sentence of consecration having been read by the Rev. E. B. Sparke, it was signed by the Bishop, after which the 100th Psalm was sung by the whole congregation. At the conclusion of the sermon, an Anthem, composed expressly for the occasion by Professor Bennett, was given with much effect. Dr. Garrett most ably presiding at the organ. As might be expected from the reputation of its composer, this work is written in the purest ecclesiastical style, the sacred character of the words being reflected with the utmost fidelity in the music. The service was concluded by a very excellent rendering of the "Hallelujah" Chorus. At the evening service, Professor Bennett's Anthem was repeated.

CANTERBURY.—Mr. Longhurst's annual concert, on the 26th April, in the Music Hall, was fully and fashionably attended. The principal vocalists were Miss Edith Wynne, Miss Fanny Holland, and Mr. Vernon Rigby, all of whom were highly effective in their vocal solos. A feature in the instrumental selection was Beethoven's Sonata in G (Op. 30), for pianoforte and violin, which was excellently given by Mr. H. Weist Hill and Mr. Longhurst; and Mr. T. Harper's trumpet was heard to the utmost advantage in the *obbligato* to "Let the bright Seraphim," which was sung by Miss Edith Wynne. Mr. Longhurst (who conducted with much ability) may be congratulated on the success of this, his twentieth annual concert in Canterbury.

CLIFTON.—The Royal Tyrolese Singers gave three Concerts, under the auspices of Mr. James C. Daniel, at the Victoria Rooms, on Monday evening and Wednesday afternoon and evening, the 10th and 12th ult. The performances were all well and fashionably attended.

COXHOE.—On Whit Monday, the opening of a new organ in the Primitive Methodist Chapel, was inaugurated by Mr. John Lambert, of Durham, who showed the capabilities of the instrument in a well-chosen selection from the works of Handel, Haydn, Mozart, Beethoven, and Mendelssohn. In the evening there was a grand concert of sacred music. Mr. John Lambert presided at the organ, and also joined the other members of the Cathedral choir in several vocal pieces. There was a very full attendance.

CRAYFORD.—On the 30th April an amateur Concert was given, at the new School Room, under the conductorship of the Rev. J. B. Ward, who also accompanied most of the pieces on the pianoforte. The programme contained a selection from the *Macbeth* music (usually, but erroneously, ascribed to Locke), the solos in which were excellently rendered by Miss Ida Thorne, Messrs. Lloyd and Hudson. In the miscellaneous part pianoforte solos were well played by Mr. E. Lewis and Miss Louisa Harmer, and songs were given with much effect by Miss Helieler and Miss Ida Thorne, the last-named lady creating a marked impression in

"Janet's choice," which was enthusiastically encored. Several choral pieces were sung with the utmost success during the evening, and the concert afforded thorough satisfaction to a large audience.

**DOUGLAS, ISLE OF MAN.**—On Wednesday, the 28th April, a gratifying compliment was paid to Miss M. L. Wood, who has for the last few months conducted a singing class with the utmost success. The friends of the members were specially invited; and after the class had sung several choral pieces with much success, an address was read by Mr. Callister, acknowledging the excellent services of Miss Wood. A testimonial was to have been presented at the same time, but unfortunately it had not arrived, although ordered three weeks before. The Rev. Mr. Hawley and Dr. Speer also spoke warmly in praise of Miss Wood's zeal and talent, and a vote of thanks for her exertions was unanimously passed.

**DUBLIN.**—The Sandymount Choral Union gave a successful Concert of sacred and secular music, on Thursday, the 20th ult. The programme contained several favourite old choruses and glees. Most of the solos were exceedingly well sung, and the choruses and glees were given with much precision, reflecting the utmost credit on the members of the Society and their conductor.

**DUNDEE.**—On the 21st ult., the Dundee Amateur Choral Union performed Mozart's *Requiem*, and Schubert's *Song of Miriam*, in the Kinnaird Hall, as their concluding concert of the season, to a very large and fashionable audience. All the executants in the orchestra appeared in mourning, out of regard to the memory of the late Mr. Thomas Nicholson, who took such an active interest in the Union, and who was particularly interested in the getting up of the *Requiem* for this concert. Considering the vocal difficulties with which the choral portions of Mozart's *Requiem Mass* abound, its performance was in the highest degree creditable to the skill and taste of the accomplished amateurs who constitute the Union. The very brilliant production of Schubert's *Song of Miriam* on a recent occasion by the same chorus voices was quite equalled on its second performance. Miss F. Ferry sang the music of *Miriam* with skill and taste, and the contralto solo was well given by her sister, Miss Ferry. Mr. Henry Nagel, to whom, no less than to the members of the Society, thanks are due for the efficient performances given of several great works, conducted with tact and skill. Mr. Rea presided at the organ most efficiently.

**EDINBURGH.**—On the 1st ult., Mr. W. Harrison, organist of St. James's, Leith, gave a recital at the organ manufactory in Grove place, on an organ, built by Mr. Holt, for Bridekirk, Cumberland. An excellent programme of classical music was provided; and Mr. Harrison's performance received, as it deserved, the warmest applause from a highly appreciative audience. The tone of the instrument was much admired.

**ERSOM.**—The second performance of a newly formed Choral Society lately took place, under the direction of Mr. Septimus Parker, the organist of the church. The programme contained a varied selection of songs, duets, part-songs, glees, &c. The vicar, the Rev. Bradney B. Bockett was present, and took much interest in the music.

**EXETER.**—The members of the Oratorio Society gave their first performance this year, at the Royal Public Rooms, on the 21st ult. The principal vocalists were Miss Arabella Smyth, Madame Patey-Whytock, Mr. C. H. Bastow, and Mr. Geo. Patey. The choruses were given generally with energy and precision, those particularly noticeable being "Yet doth the Lord," and "Thanks be to God." Miss A. Smyth and Madame Patey-Whytock were frequently applauded, and several times encored; and Mr. Patey and Mr. Bastow were also thoroughly successful. Mr. W. Pinney conducted with ability. This is the first Oratorio in connection with the Society over which he has presided; and on appearing on the platform he was warmly greeted by the audience.

**EXMOUTH.**—A performance of the *Messiah*, by the Harmonic Society, took place, on Thursday, the 22nd ult., at the Beacon Assembly Rooms. The attendance, though not so numerous as on former occasions, was very select; and the performance throughout was marked with considerable success. The solos were creditably performed by Miss Vinnicombe (soprano), Miss Julia Taylor (contralto), Mr. Bastow (tenor), and Mr. Wyllie (bass). Mr. W. Vinnicombe conducted with his usual ability.

**GLASGOW.**—The Choral Union gave the concluding Concert of the season, in the nave of the Cathedral, on the 19th ult. Mendelssohn's *Festzug*, and Handel's *Chandos Anthem*, No. 12, were the principal compositions performed, both works being given for the first time by the Choral Union. The *Festzug* severely tested the powers of the vocalists; but it was excellently sung throughout, and the effect of the brass instruments in combination with the voices, was exceedingly fine. Handel's Anthem was also, on the whole, most creditably given, and although written in the severe style of this master, the audience received it with the deference due to its great merits. Miss Margaretta Smyth and Mrs. J. M. Hutchinson were highly efficient in the solo parts. Several choral pieces were sung with much success by the members of the Union, under the able conductorship of Mr. Lambeth. Mr. Charles Ferguson officiated with skill, as accompanist, at the harmonium.

**GREAT YARMOUTH.**—The Yarmouth Musical Society gave its second and concluding Concert at the Regent Hall, on the 20th April, before a large audience. The first part was devoted to Handel's *Serenata*, *Acis and Galatea*, which was performed throughout in a highly satisfactory manner, the principal vocal solos being admirably rendered by Miss Anna Jewell, Mr. Gedge, Mr. Minns,

and Mr. Poole. The band and chorus, consisting of about 150 performers, were highly efficient. The second part was miscellaneous. Mr. Stonex was a most able conductor.

**GREENOCK.**—The second annual private Concert of the "Greenock Orpheus Club" (composed of about twenty male voices) was given, on the 26th April. The first part of the programme consisted of sacred, and the second of secular, music. A solo and chorus from Molière's *Oratorio*, *Abraham*; a Motett and tenor solo composed by the conductor, Mr. D. Middleton; the High Priest's song from *Zauberflöte*, and several part-songs were amongst the most effective pieces of the evening. The hall was crowded.

**HADFIELD.**—The Harmonic Society gave its annual Concert on Monday evening, the 3rd ult. The principal vocalists were Mrs. Marsden, Miss Emily Roberts, Mr. Dumville, and Mr. Roscoe. Leader, Mr. Pownall; pianist, Mr. Lucas; conductor, Mr. Robinson. The first part of the programme consisted of Dr. Stern-dale Bennett's *May Queen* (performed for the first time in this neighbourhood), which was most satisfactorily executed. The second part contained several solos, glees, duets, &c., all of which were rendered with much effect. Mr. Roscoe receiving a well merited encore for Dr. Boyce's song, "Hearts of oak." Great praise is due to Mr. Robinson for the excellent manner in which he conducted.

**HENLEY-IN-ARDEEN.**—An amateur Concert was given, in the Assembly Room of the Swan Hotel, on Friday, the 23rd April. The principal vocalists were Miss Henning and Miss Thornhill, who were highly successful in all their songs, several being encored. A pianoforte duet by Misses Thornhill and Endall, and a solo by Miss Endall, were also much admired. The concert was exceedingly well attended.

**HEREFORD.**—On the evening of the 29th April, a very successful amateur concert, in aid of the schools of St. John, was given in the Shire Hall, under distinguished patronage. The programme chiefly consisted of madrigals and part-songs, for male voices alone, conducted by Mr. Blyth, of Oxford. Songs were also contributed by Miss Huntingford, Mrs. F. Bodenham, Rev. G. Cusance, and Rev. A. Robinson. A solo on the violoncello was admirably played by Herr Heinemann. Mr. Townshend Smith ably presided at the pianoforte.

**HONLEY.**—The Annual Festival in connection with St. Mary's Church, took place on the 16th ult. The Psalms were chanted to a single chant by Barnby, in E; service, Goss, in A; Anthem, "Stand up and bless the Lord your God" (Goss). The choir, which numbered nearly 100 voices, rendered the music most effectively, under the able management of the choirmaster, Mr. E. Beaumont. The duties of organist were excellently discharged by Mr. J. C. Beaumont. The collection was on behalf of the Sunday School.

**HUDDERSFIELD.**—St. Patrick's Catholic Church was re-opened on Trinity Sunday (after having undergone a thorough renovation), when a very excellent musical selection, with orchestral accompaniment, was given, both at the morning and evening service. Mr. Patterson presided at the organ, and Mr. Allé conducted.

**HUYTON.**—On Tuesday, the 27th April, the Huyton and Roby Working Men's Association held their first entertainment in the new schools. The concert commenced with the first two parts of Haydn's *Creant-on*, the choruses in which were exceedingly well sustained, especially "The marvellous work" and "The heavens are telling." The principal vocalists were Miss Monkhouse, Miss Fanny Armstrong, Mr. G. F. Wilson, and Mr. W. Kelly. In the miscellaneous portion of the programme vocal solos were given by Miss Monkhouse and Miss Armstrong with the utmost success. There was a very good orchestra, and Mr. Armstrong displayed his usual marked ability as a conductor.

**KANDY, CEYLON.**—The annual meeting in connection with the "Musical Volunteer Club" was held, in the United Service Library, on the evening of Monday, the 22nd March. James Van Langenberg, Esq., the Acting District Judge, occupied the chair. The secretary's report showed the operations of the Club during the two past years. The band, which at present numbers twelve performers, is highly efficient; and the character of the music played is gradually raised in proportion to the progress shown by the players. The finances, from various causes, are not in a satisfactory state; but it is hoped that if the members will continue to evince their interest in it and the public to encourage it, the "Musical Volunteer Club" will begin its third year with an increased prospect of success. In the absence of Capt. H. Byrd, the adoption of the report was proposed by Mr. W. S. Le Fort, Secretary of the Municipality, and seconded by Mr. N. Brohier. Able addresses were also delivered by the President and several others, and the officers for the current year being appointed, a vote of thanks was passed to the chair, and the proceedings terminated.

**LEEDS.**—Three special Organ and popular Concerts were given in the Town Hall, at Whitsuntide, under the direction of Dr. Spark, which attracted large audiences. The first, on Saturday, the 15th ult., consisted of vocal music and organ solos, the vocalists being Misses Myers and Kennedy (soprano), Misses Anyon, and Hamilton Smith (contralto), Mr. Longbottom (tenor), and Mr. Dodds (bass).—At Dr. Spark's Organ Recitals, on Whit Monday and Whit Tuesday, the programmes included works by Bach, Handel, Beethoven, Mendelssohn, and two very interesting pieces by Smart and Batiste, from the *Organist's Quarterly Journal*, both of which were exceedingly well received.

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**LEEK.**—The ninth Concert of the Amateur Musical Society took place, on Tuesday, the 27th April, in the Temperance Hall. All the vocal solos given during the evening were excellent, and the pieces sung by the choir were highly effective. Mr. J. P. Cushman played two solos on the violin, accompanied on the piano-forte by Miss A. Milner, on "Themes from Donizetti" and Bellini's opera, *Sonnambula*. Leslie's arrangement of the National Anthem brought the proceedings to a close. Miss Andrew accompanied the choir on the pianoforte, and Mr. J. W. Powell conducted.

**LEIGHTON BUZZARD.**—A Concert was given, in the Open Exchange, by the Leighton Choral Society, on the 20th ult., which was completely successful. The members of the choir gave several part-songs and choruses with commendable precision and refinement; and vocal solos were also sung by Miss Potter, Mrs. Mackenzie, Miss Flint, the Rev. T. W. Richards, Messrs. Mortimer and Price. The performance was conducted by Mr. Mortimer in his well known able and effective manner. There was an extremely good attendance; and all the pieces were received with the utmost favour.

**LIMEHOUSE.**—On Monday, the 26th April, Mr. F. A. Bridge gave a Concert, at Burdett Hall, Limehouse. The principal vocalists were Miss Mabel Brent, Miss Blanche Barr, Miss M. P. Harding, Miss Fanny Roberts, Mr. Arthur Thomas, Mr. W. Bush, Mr. G. Vigay, and Mr. F. A. Bridge. The part-songs and choruses were sung by the members of the St. Mark's (Victoria Dock) Choral Society. Miss E. Stirling presided at the pianoforte.

**LINDLEY.**—The opening of the new organ, at the beautiful and commodious chapel here took place, on Sunday, the 18th ult. Mr. T. Berry, organist of High Street Chapel, presided at the instrument with much ability; and, in addition to the service, played several pieces with good feeling and judgment. On the following Tuesday evening, there was a special performance of sacred music by the High Street Chapel Choir, conducted by Mr. G. Haigh, when Mr. Berry again displayed the excellent qualities of the organ to the utmost advantage. We regret that we have not space for a description of the instrument, but we may say that it is highly satisfactory, and reflects the utmost credit upon the eminent builders, Messrs. Conacher and Co., of Huddersfield.

**LIVERPOOL.**—On Monday evening, April 26th, a musical and literary Entertainment was given, in the Erskine Street School Room, by members of the Brunswick Choral Union. The programme consisted of duets, solos, and part-songs. The principal vocalists were Miss Smith, Miss Clare, and Messrs. Edwards, Evans, and Carmichael. Mr. F. Fraser was the accompanist, and Mr. Evans the conductor. —The Liverpool Apollo Glee Club celebrated its seventy-second anniversary by a dinner, on the 29th April, Mr. Charles Haswell, President, in the chair. The selection of glees from the compositions of Calcott, Webbe, Bishop, and Hatton, were efficiently rendered by the performing members, Messrs. Haswell, Crowther, Clarke, Evans, Deakin, Brough, T. J. Hughes, and Armstrong. Mr. Joseph Skeef presided at the piano. —The sixth Concert of the Philharmonic Society for the year took place, on the 4th ult., the solo artists being Mdlle. Ilma de Murzka and Signor Graziani. The great novelty of the evening was the performance, for the first time, of Wagner's characteristic Overture to *Famulus*. The audience also highly enjoyed hearing again Mendelssohn's *Reformation Symphony*, given in this room some time ago, and then received with marked pleasure. The other instrumental works were the overtures to *La Gazza Ladra* and *Il Serpello*, both of which were played with much spirit. Mdlle. Ilma de Murzka gave, in addition to two songs by Meyerbeer, one of her clever "Chansons Hongroises," which, as a matter of course, was encored. Signor Graziani's voice and style were heard to great advantage in a Romance from Donizetti's "Maria di Rudenz," and "E se tu," from *Un Ballo in Maschera*, which he has long made his own by his rendering of it in the opera in which it occurs. The choral members sang several part-songs with much effect, and were encored in a Swabian Volkslied.

**MAIDENHEAD.**—The Dorney church choir gave its first Concert, on Tuesday, the 18th ult., assisted by Miss Hudson (organist of Dorney). Miss Ratcliff (organist of St. Thomas, Colnbrook), Captain Vaughan (late of Magdalen College, Oxford), Mr. Walsh (organist, Uxbridge), and Mr. Lester (of Windsor). Mr. R. Ratcliff, organist of Stanwell, acted as conductor. The performance comprised some of the best songs by Bishop, and several glees, by the most eminent composers, all of which were given with much effect. The concert was under most distinguished patronage.

**MANCHESTER GREEK CHURCH.**—The Easter Festivals of this church terminated on the 2nd ult., being the Greek Easter Sunday. Good Friday, April 30th, was held in solemn splendour, on which occasion a grand musical performance was given by an augmented choir of men singers, numbering upwards of thirty excellent voices. On Easter Sunday, a grand *Te Deum* was also sung, followed by the Greek National Anthem, which was given with great effect. The whole of the music for this church has been expressly arranged and harmonized for men's voices by Mr. Yarwood, the energetic conductor of the choir, at the suggestion of N. Argenti, Esq.

**MIRFIELD.**—On Monday, April 26th, an interesting Concert was given in the Town Hall, by the members of the Robert Town Choral Society. The part-songs were exceedingly well sung. The Society was assisted in the solos by Mr. Clegg (a bass, of Southwell Minister), Miss Bowes, Miss M. J. Corkill, Miss Knowles (only fourteen years of age), and Mr. Kershaw. Mr. Roberts officiated with his usual ability as pianist, relieved occasionally by Mr. Meek.

**MONTREAL.**—On the 1st ult., the members of the choir of St. James Street Wesleyan Church, presented their efficient and talented organist, Mr. Torrington, with a valuable diamond ring, as a mark of their appreciation of his abilities, and of the earnestness he has shown in training the choir. The presentation was made in the basement of St. James Street Church by the minister, the Rev. George Douglas, who warmly eulogised Mr. Torrington's efforts on behalf of the choir.

**MORLEY.**—A handsome clock, in marble case, together with an elegantly bound edition of *Hymns Ancient and Modern*, have been presented to Mr. Arthur Glasspool by the churchwardens and parishioners of Morley, on his resigning the office of organist of that church for that of Wymondham Abbey Church.

**NAILSEA, SOMERSET.**—A Concert, under the patronage of the leading county families, was given, on the 14th ult., in aid of the funds of the 1st Somerset Volunteer Engineer Corps, and was largely attended. Miss Home (from the Royal Academy of Music) sang the Cavatina from *Der Freischütz*, "Orphans with his lute," "Pack clouds away" (finely accompanied on the clarinet by Mr. Brooke), and the duet, "Ebben per mia Memoria," with Miss Farler, in all of which she displayed an excellent voice and style, and was warmly applauded. Miss Farler was also well received, and her voice was heard to advantage in "Che faro senza Euridice," and in Bishop's "Blow, gentle gales." The other performers were amateurs. Mr. H. D. Vickery conducted.

**NEW YORK.**—The fifth Concert of the Philharmonic Society, which was given at the Academy of Music, on the 10th April, contained a selection of music of remarkable excellence. Liszt's *Poeme Symphonique*, "Ideale," and Wagner's Overture to *Faust*, were amongst the most important orchestral novelties. An attractive feature of the concert was the performance by Mr. Richard Hoffman, of Mendelssohn's Pianoforte Concerto in D minor, which is spoken of in the most enthusiastic manner by the local critics.

**NORWOOD.**—The members of the Congregational Church Choir gave their annual Concert, at the Institute, Lower Norwood, on Thursday, the 6th ult. Various part-songs and some attractive instrumental music (including a new trio for violin, violoncello, and pianoforte, composed by Mr. Hainworth) were very creditably performed. Amongst the vocal music was a part-song (first time), "The Spilt Pearls," by Mr. George Tolhurst, which was very well received. The solo singers were Misses Hayes, Pelham, Lavington, Stanley and Gabriel, Messrs. Branson and Bennett. Instrumentalists, Madame Surquet, Messrs. Bath, Brown, Heffer and Hainworth. Conductor, Mr. John Bath.

**NOTTINGHAM.**—The Performance of Professor Bennett's Cantata, *The May Queen*, by the choir of the Midland Institution for the Blind, in the Mechanics' Hall, on the 11th ult., was exceedingly successful, was highly creditable to the performers and their instructor, and afforded great pleasure and satisfaction to a very appreciative audience. Mr. F. M. Ward, professor of music at the Institution, presided at the piano, and Mr. H. S. Irons, organist of Southwell Minister, at the harmonium. The second part of the concert consisted of a miscellaneous selection of songs, glees, and part-songs, the principal solo vocalists being Miss Arncliffe and Mr. Gibson.

**PAISLEY.**—A Service of sacred music was given, by the members of the Tonic Sol-fa Institute, on the 18th ult., in the Baptist Church, Storie Street. Under the able direction of Mr. J. A. Brown, an excellent selection of pieces was rendered with much effect. The most attractive works performed were Mendelssohn's 42nd Psalm, and the same composer's *Festung*, both of which received ample justice from the choir. The soprano solos were ably sung by Miss Agnes Blair. Mr. Montague Smith presided at the organ with taste and judgment.

**PERTH.**—The Perth Choral Union, assisted by Miss Margaretta Smyth and Mr. Walker, from the Glasgow Choral Union, gave a miscellaneous Concert in the City Hall, on Friday evening, the 30th April. The sacred part of the programme consisted of the Anthem, "Arise, shine, for thy light is come" (Dr. Elvey), and several sacred choruses. The secular part contained an excellent selection of solos and part-songs. A pianoforte solo, "Le Carillon," was performed by Herr Arnold, of Dundee, who also conducted the concert in a highly effective manner.

**PLYMOUTH.**—On the 21st April, the members of the Plymouth Amateur Vocal Association gave an interesting Concert, at St. James's Hall. There was an efficient band and chorus, numbering about 200 performers, the Torquay Amateur Harmonic Society lending its valuable aid on the occasion. The principal vocalists were Madame Florence Lancia, Madame Patey, Mr. George Perren, and Mr. J. G. Patey. Weber's Mass, in G, and Mr. J. F. Barnett's Cantata, *The Ancient Mariner*, were the principal works performed; and in every respect the execution of these two compositions reflected the utmost credit upon all concerned, the choruses, especially, being rendered with much effect. Amongst the miscellaneous vocal music, Mr. F. N. Lohr's song, "Illusions," created a marked effect. Mr. Hannaford presided at the harmonium. Mr. G. Rice led the band, and Mr. F. N. Lohr conducted with his usual care and judgment.

**PONTPOOL.**—On Tuesday, April 27th, the Glee and Madrigal Society gave its first Concert, at the Town Hall, which was well filled. Mr. Holdsworth was conductor, and Mr. Haskins accompanied with much ability. A very good selection of madrigals,



gloss, and part-songs were given, and most favourably received; but the feature of the evening was the first performance of a Cantata, by Mr. Charles Lawrence, a member of the Society. The cantata is set to words by Sir Walter Scott, and is entitled the "Fair Maid of Toro." The local papers speak in the highest terms both of the work and its execution, the composer (who sang a tenor solo in the Cantata) being called for, and a portion of the Cantata being re-demanded.

**PORT ELIZABETH.**—An Amateur Concert, in aid of the sufferers by the late bush fires, was given at the Town Hall, on the 1st April. There were about sixty performers, and the general execution of all the pieces was highly successful. Mr. E. Newbatt acted as conductor, and was assisted by Mr. Selwyn in the general management. A repetition of the performance was given on the following Friday evening. The sum realized was more than £50.

**PORTSMOUTH.**—The members of the Borough Choral Society gave their last Concert for the season, on Friday, the 7th ult. The whole of the performance evidenced very careful training, and reflected the greatest credit on the founder and conductor of the Society. The first part of the programme consisted of Mozart's *Twelfth Mass*, and the second part of secular music, amongst which must be specially mentioned a new part-song, "Come, fairly elves," composed and dedicated to the Society by the conductor. Mr. Godwin Fowles officiated as conductor with his usual zeal and ability. The Society now numbers 140 vocalists, and by the next season, as it is more than probable that the chorus will have reached 200, it is evident that a larger and more commodious hall than at present exists in the town should be built, not only for these concerts, but for the general good of those residing in the borough.

**RYDE.**—The performance of Haydn's *Creation*, by the Ryde Choral Society, at the Town Hall, proved an unqualified success. The members, under the efficient direction of Mr. and Mrs. Conduit, have devoted the whole of the session to rehearsals of the choral portions of the Oratorio, and the highly effective manner in which the choruses were given was most creditable, both to the vocalists and to their conductor, Mr. Conduit. Mrs. Conduit, Mr. Kerr Goddard, Mr. Boulcott, and Mr. Baker sustained the solo parts with much success, and the trio in "The heavens are telling" was given with care and judgment by Mrs. Stainer, Messrs. Watts and Long, members of the choir. The room was exceedingly well filled.

**SCARBOROUGH.**—The members of the Scarborough Choral Union gave a very successful performance of Haydn's *Creation*, on the 11th ult., at the Music Hall, Spa. The band and chorus were almost entirely composed of resident amateurs, the exceptions being the leader of the band (Mr. Shaw) and three or four other professional instrumentalists, with Miss Helena Walker, Mr. T. Hunt (of Windsor), and Mr. Charlesworth (of York), amongst the vocalists. The solos were exceedingly well rendered; and the utmost praise must be given to the choir, the whole of the choruses being sung with remarkable precision and power, "The heavens are telling" and "Achieved is the glorious work," being especially worthy of commendation. The able and energetic conductor of the Society, Mr. Naylor, directed the performance with much care and judgment; and considering that this is the first time that a great musical work has been given in Scarborough by local talent, the result reflected the utmost credit upon all concerned.

**SHREWSBURY.**—The first Concert of a new musical Society, which took place on the 14th April, in the Music Hall, was well attended, and decidedly successful. The vocal members numbered about fifty, and the band consisted of about twenty instrumentalists of far more than average talent. Mrs. A. J. Sutton and Miss Ada Harris were the only vocalists engaged, and the services of Mr. Ffrench Davies were also secured as harpist. The first part consisted of Mendelssohn's *Lauda Sion*, which was excellently given, and the second part of a well-chosen miscellaneous selection. Mr. J. T. Rawlings was the organist and accompanist, and Mr. J. B. Boucher conducted.

**SOUTHAMPTON.**—Mr. Philip Klitz gave his annual Concert at the Philharmonic Rooms, on the 3rd ult. The first part of the programme was devoted to a new Operetta, entitled "The Bride of Venice," composed by Mr. Klitz, the libretto by Mr. W. Andrews. The principal vocalists in this work were Miss Marie Gondi, Miss Elise Cooper (from the Royal Academy of Music), Mr. Newby (of Winchester Cathedral), Mr. Yonge, and Mr. Farquharson. Most of these names are already familiar to the public; but Miss Elise Cooper, who has just completed her musical education at the Royal Academy of Music, deserves special mention as a *débutante* of the highest promise. She possesses an excellent mezzo-soprano voice, which has evidently been well cultivated, and she sings with an intelligence and refinement of style which completely won the good opinion of her audience, her success being acknowledged by the most hearty and genuine applause. The music of Mr. Klitz is written with a good feeling for melody, and shows in many parts much dramatic power; the opening chorus, "Bright are the skies," the duet, "Beautiful Venice" (exquisitely rendered by Miss Cooper and Mr. Farquharson), the air, "Break, break, distracted heart" (sung with much purity of expression by Miss Gondi), the serenade, "Come to me, lady love" (in which Mr. Newby displayed his excellent tenor voice to much advantage), and a characteristic drinking song (admirably given by Mr. Farquharson) being amongst the pieces which created the most effect. At the end of the Operetta Mr. Klitz was deservedly rewarded with the most enthusiastic applause. The second part was miscellaneous, and included the clever pianoforte playing of two of Mr. Klitz's pupils and the highly effective performance of Mr. Belsey Marsh on the harp.

**STAMFORD.**—Two amateur Concerts were given, on the 29th April, in the Assembly Rooms, with marked success. The morning performance included Mendelssohn's "Judge me, O God," and a selection from *Athalie*. There was also an excellent miscellaneous part. In the evening Mendelssohn's *Lauda Sion* was performed with much effect. The principal vocalists were Miss Price, Miss Christian (who was engaged in a highly dramatic song, by Mudie) and the Rev. F. Blaydes.

**STANWELL, WINDSOR.**—An Entertainment was given in the Boys' School Room, on the 4th ult., by a party of gentlemen from London (assisted by Messrs. Woodhouse, Walsh, and Ratcliff), for the benefit of the girls' school. The readings were given from Dickens's works, and several solos and part-songs were most effectively rendered during the evening. The performance concluded with the National Anthem.

**STRAFORD TURGISS.**—On Friday evening, April 30th, Mr. H. J. Hendy gave his annual Concert in the Assembly Room at the Wellington Hotel. The principal vocalist was Miss Lillie Jarrett, from London, whose refined singing created a most favourable impression. Miss Crivola surprised the audience with her clever and graceful violin playing, and Mr. Hendy and his pupil, Master Robinson, aged nine years, were well received as pianists.

**STRAFORD, ESSEX.**—The West Ham Philharmonic Society gave its first Concert in the Artillery Hall, on the 6th ult. The programme was miscellaneous, the first part being composed of sacred, and the second of secular, music. The members have evidently worked well under their conductor, Mr. J. S. Bates (organist of the parish church), during the four months the Society has been in existence. The singing of Sullivan's "O hush thee, my baby" (unaccompanied), Roy's "Dawn of day," and Mendelssohn's "Farewell to the Forest," deserves special mention. The principal vocalists were Miss Clara Compton, Miss M. Squires, the Misses Jones, Mr. Lankester, and Messrs. W. and A. Latta. Several solos were most effectively given; Mr. W. Latta being awarded in Sullivan's ballad, "If doubly deeds." Mr. J. S. Bates conducted the concert, and accompanied the solos, his pupil, Mr. F. Kitson, playing the pianoforte part of the choruses and part-songs.

**STROUD.**—The Choral Society gave a most successful performance of Mendelssohn's *St. Paul*, on the 13th ult., the band and chorus being in every respect highly satisfactory, and the solo singers—Miss Edith Wynne, Mrs. St. Brody, Mr. Montem Smith, and Mr. Brandon, fully sustaining their reputation as exponents of the highest class of sacred music. The conductor was Mr. E. Brind.

**UPPINGHAM.**—A Miscellaneous Amateur Concert was given, on the 23rd April, in the Lecture Hall. Amongst the sacred selection we may particularly mention Mendelssohn's "Judge me, O God," the same composer's "Hear my prayer," and Gounod's "O sing to God," the solo parts in these works being excellently rendered by Miss Blaydes, Miss Price, Miss Brown, and the Rev. F. Blaydes. In the secular part Miss Christian joined the above-mentioned vocalists in several well known pieces, and the concert was in every respect highly successful. On the 29th, a very good performance of Mendelssohn's Oratorio, *St. Paul*, took place, the solo vocalists being Miss Price, Miss Christian, and the Rev. F. Blaydes, all of whom rendered ample justice to the music entrusted to them; "Jerusalem," by Miss Price, "But the Lord is mindful," by Miss Christian, and "O Lord, have mercy upon me," by the Rev. F. Blaydes, being especially entitled to the warmest praise. The Oratorio was followed by Romberg's Cantata, *The Lay of the Bell*, which was also thoroughly successful. The choruses were most efficiently rendered throughout.

**WESTON-SUPER-MARE.**—The Philharmonic Society, concluded the past season with an open night at the Assembly Rooms, on the 5th ult. The programme consisted of sacred and secular music (under the conductorship of Mr. Arthur E. Dyer), which was exceedingly well rendered. This is the second concert of the season; at the first, which took place in February, Barnett's Cantata, *The Ancient Mariner*, and a miscellaneous selection, were given, and much appreciated by a crowded audience. A word of praise must be given for the admirable manner in which the accompaniments to the choruses were played on the pianoforte by Miss Coles, and on the harmonium by Mr. W. C. Dyer.

**WOLVERTON.**—A very successful Concert was given, by the Newport Pagnell Tonic Sol-fa Singing Class, at the Science and Art Institute, on the 6th ult. Several part-songs were excellently given by the choir, under the able direction of Mr. C. H. Smith, and vocal solos were sung with much effect by Miss Holbrook (of the Paris Prize Choir), Miss H. Freeman, and Mr. C. H. Smith. The chorus numbered nearly sixty voices.

**WORCESTER.**—The Amateur Choir of the Powick Asylum gave a Concert of sacred and secular music, on Thursday, the 13th ult. At its conclusion the Rev. J. Pearson, on behalf of the audience, congratulated the executants on the result of their performance, especially as they were unassisted by any professional or other talent. Mr. Langdon (late choirmaster of the Church Choral Association) conducted, and Mrs. Langdon accompanied the solos.

**ORGAN APPOINTMENTS.**—Mr. G. Blunden, to St. John Baptist's, Kidderminster. Mr. James Halle, Organist and Choirmaster to St. Paul's, Westminster Bridge Road, S. Mr. Henry Regaldi, Organist and Choirmaster to Christchurch, May Fair,



London.—Mr. M. Concanen, to St. Matthew's, New Kent Road.  
—Mr. William Roe, Organist and Choirmaster to Holy Trinity Church, Cliftonville.—Mr. Edward John Sturges, to Christchurch, New road, Brighton.—Mr. N. Heins, Organist and Director of the Choir to the parish church of St. Thomas's, Portman Square.  
—Mr. J. Lynton Richardson (late of Winstead, near Hull), Organist and Choirmaster to St. John's, Selkirk.

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"The words of the Cantata of 'Fayre Pastorel' are by Leyland Leigh. It is only justice to the authoress to remark that, as a whole, the libretto is vastly superior to the class of verses usually written for such a purpose. Of Dr. Hiles' music we are glad to have to speak in terms of warm commendation. He is no mere imitator, and this work bears unmistakably the stamp of originality. The overture is brilliantly written, and this and the sterling qualities of the opening chorus produced a very favourable impression. The succeeding chorus, alternating between maids and men, is very effective. In her first solo the lady who personated Fayre Pastorel was prevented apparently by nervousness from doing justice either to her own powers, or to the dreamy and tender melody. The amateur who sang the parts of Corydon and Colin has a good tenor voice, which he used throughout with great taste. He was much applauded for the feeling with which he gave the telling song, 'Love, dear love.' The madrigal is a very clever composition. Perhaps the most spirited song of the whole Cantata is 'Far from the noise of camp and court.' The next chorus, 'Home we hie silently,' is a gem, the hushed effect of which was most creditably given by the choir. Passing on to the second portion of the Cantata, the first point calling for special notice was a charming duet between tenor and baritone, 'Yet sing once more that simple strain,' both the music and performance of which were so good as to secure for it a loud encore. The grand chorus, 'Now cursed be day's streaming light!' is a composition of unusual merit, full of vigour, noble in its conception, and skillful in its harmony. The chorus, 'Now seize now slay!' is an admirable descriptive composition, powerfully forcing home upon the hearers the conception of the 'hurly-burly' of the fight. The duet between Calidore triumphant, and Pastorel is very pleasing. The close of the Cantata was followed by loud marks of approval, and Dr. Hiles was brought back to receive the ovation due to the genius, originality, and skill displayed in his work. The closing duet and chorus were repeated."—*Warrington Guardian*, April 14, 1869.

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ALL THE SONGS HAVE PIANOFORTE ACCOMPANIMENTS.

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